

# THE ATHENÆUM

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No. 3407.

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## ROYAL COLLEGE OF SCIENCE, LONDON.

**THE THIRD COURSE, CONSISTING OF SIX LECTURES ON 'SOME RECENT ADVANCES IN METALLURGY,'** by Prof. ROBERTS-AUSTEN, C.B. F.R.S., will be delivered at the Museum of Practical Geology, in Jernyn-street, S.W., commencing at 8 o'clock on MONDAY EVENING, February 13th, 1893.

Tickets may be obtained by Working Men only, on application at the Museum on MONDAY EVENING, February 13th, from 5 to 10 o'clock.

For the Course, 6d. Each applicant is requested to bring his name, address, and occupation written on a slip of paper, for which the ticket will be exchanged.

## GEOLOGICAL SOCIETY OF LONDON.

THE ANNUAL MEETING of this Society will be held at the Society's Apartments, Burlington House, on FRIDAY, February 17th, at Three o'clock P.M.

## BRITISH ARCHEOLOGICAL ASSOCIATION.

THE SIXTH MEETING of the Session will be held on WEDNESDAY NEXT, February 15th, at 32, Backville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read—

1. 'The Parish and Church of Bedford, Middlesex,' by E. A. EBBLE-WHITE, Esq.
2. 'The Monumental Brasses in Westminster Abbey,' by A. OLIVER, W. DE GRAY RICH, F.S.A., Honorary Secretary.
3. 'The Loftus Brock, F.S.A., Secretaries.'

## FOLK-LORE SOCIETY.—THE NEXT EVENING

MEETING of this Society will be held at 22, Albemarle-street, W., on WEDNESDAY, February 15, at 8 P.M., when the following Papers will be read, viz. 1. 'Further Notes on Folk Drama,' by Mr. T. F. ORDISH, F.S.A. 2. 'Folk-lore Survivals on the Upper Indus,' by the Rev. CHARLES SWYNERTON. Both Papers will be accompanied by exhibits. Several short Papers will also be read.

11, Old-square, Lincoln's Inn, W.C. F. A. MILNE, Secretary.

**DOUGLAS JERROLD.**—On TUESDAY, February 14th, at 8 P.M. punctually, Mr. R. H. MONTAGU, assisted by Miss HETTY LAWRENCE, will hold "A NIGHT WITH DOUGLAS JERROLD," in the Large Dining Hall, Anderson's Hotel, Fleet-street. Biography and Criticism will be enforced by a Series of Select Readings, illustrative of style; Albany Poulsson and Sydney Smith applying contrast—Seats Reserved and Numbered, Half-a-Crown; Admission, One Shilling. Tickets to be had of Mr. R. W. MONTAGU, 44, Palace-street, Buckingham Gate, S.W.

**ROYAL ACADEMY OF ARTS.**—NOTICE TO ARTISTS.—THE DAYS for RECEIVING Paintings, Drawings, &c. are FRIDAY, SATURDAY, and MONDAY, March 3th, 20th, and 27th, and for Sculpture, TUESDAY, March 28th. Forms and labels can be obtained from the Academy during the month of March on receipt of stamped directed envelope.

**THE GRAFTON GALLERIES, 8, Grafton-street.**—Bond-street, W.—THE FIRST EXHIBITION OF PAINTINGS AND SCULPTURE, by Living British and Foreign Artists, WILL BE OPENED to the Public on SATURDAY, 15th February.

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SATURDAY, FEBRUARY 11, 1893.

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## LITERATURE

*The Influence of Sea Power upon the French Revolution and Empire, 1793-1812.* By Capt. A. T. Mahan. 2 vols. (Sampson Low & Co.)

It is no fault of Capt. Mahan's that in his first work, 'The Influence of Sea Power upon History,' our attention was more directed to the results than to the machinery of sea power, while in his present work we seem at first to have more of the machinery and less of the result. Not only the conditions under which he wrote, but the periods of history chosen, conduce to this effect. His method was novel for his first undertaking, and he was able to make it his crowning point that all preceding historians had slighted or misapprehended the influence of sea power. A book which began by showing that the subjugation of Italy by Carthage, or the conquest of Carthage by Rome, was more a question of navies than of armies, and that the issue was determined by the Roman navy, had something very special indeed to say for itself. What was said in the way of argument could not be said over again in another book, which, therefore, was bound to rest on further illustration of the old argument.

But the period chosen to base the original argument upon, that from 1660 to 1783, was much more fitted for use than the period treated of in the work before us. That period embraced the collapse of Spanish power, at least the concluding stages of it; the rise and the fall of Dutch primacy on the sea; and a long continued contest between France and England for the succession to the rôle of Holland, which could not be said to have ended when the history closed. But all through this period the influence of sea power was direct, and unmistakable when attention was drawn to it, and the territorial growth of the British empire in the West and in the East was its very palpable outcome. Capt. Mahan had a splendid, if neglected, field in which to show how British sea power brought in its train territorial aggrandisement, with ever-increasing wealth and prosperity; and once on the track, a vivid light was thrown on the influence of the sea power of France upon the fate of our North American colonies. One set of conditions existed in 1660, and a totally different set in 1782. It was Capt. Mahan's

distinguished privilege to show the world, more clearly than any writer who had preceded him, what the chief factor was in making that change, and how it operated.

But in 1793 the British empire was made; and in 1812, or soon afterwards, the world returned in territorial and general material condition to very much what it had been when the French revolutionary wars began. Great issues might have depended on a doubtful contest between the navies of England and France, as the existence of the United States of America now shows; but there never was in the revolutionary and Napoleonic wars any doubt about the naval contest—nay, there was scarcely a contest, if by such a word we imply a struggle for mastery. Of five great sea-fights which mark this period, only one—the battle of Camperdown—was sought wholly as an end by both parties. If we could properly join the battle of Trafalgar in the same category with that of Camperdown, we must class them both as the useless efforts of despair. The battle of the 1st of June, 1794, was the concomitant of a question of convoy; it was scarcely anticipated by the British, and not at all wished for by the French. The Spanish fleet blundered into the battle of St. Vincent; and the French left their fleet open to the destroying arm of Nelson in Aboukir Bay for no sufficient, if for any intelligible, reason. The one strategic battle was Calder's action, fought to prevent the junction of the Franco-Spanish fleet coming from the West Indies with the Franco-Spanish fleet lying in Ferrol.

The battle of the 1st of June did not hinder the arrival of the convoy which it was the aim of the French to secure; and Calder's action did not hinder the junction of the two fleets. But the first battle served to fill the French with a belief in their inferiority at sea; while the second impressed an individual commander, already awed, with a strong consciousness of his master's incapacity to understand his sea business. It may not unfairly be said that the mental processes of Villeneuve—disturbed at the Nile, further disarranged by the harassing pertinacity of Nelson in two crossings of the Atlantic, and altogether thrown out of working order by the belittled victory of Calder—governed the question of attempted invasion. In effect, then, the influence of sea power was never direct throughout the wars treated of beyond the permanent conquests of Ceylon and the Cape of Good Hope, and the temporary captures of smaller dependencies in the East and West. The exception was the Benin-sular War, which the scope of Capt. Mahan's book did not enable him to enter upon.

From these different causes it occurs that the book is chiefly a splendid and philosophical sketch of the naval and military history of the period under review; while the argument, which formed the backbone of his first work, is contained in the last three chapters. The point of his volumes is embodied in the following finely drawn passage:—

"Amid all the pomp and circumstance of the war which for ten years to come desolated the Continent, amid all the tramping to and fro over Europe of the French armies and their auxiliary legions, there went on unceasingly that noiseless pressure upon the vitals of France, that compul-

sion, whose silence, when once noted, becomes to the observer the most striking and awful mark of the working of sea power."

We have little hesitation in saying that the two chapters examining the war against commerce before and after the issue of the Berlin Decree of 1806, and the last chapter, summing up "The Function of Sea Power and the Policy of Great Britain in the Revolutionary and Napoleonic Wars," rank beside the most profound historical work of the century. We do not know that ever before has the true aspect of this "noiseless pressure" been fully revealed. We do not think that Englishmen have until now had an opportunity of clearly understanding what it was that broke the power of Napoleon, and how really secondary were the causes which historians delight to dwell upon. But we are convinced that the merchants and shipowners of this kingdom have an entirely new picture exhibited to them in the proof afforded of the smallness of war risks. Capt. Mahan, with great industry and much discrimination, has furnished data which go to show that the war risks of that troubled period did not exceed 2½ per cent. on the total volume of our commerce, and that they did not much more than equal the ordinary sea risks. Probably, too, the loss to individuals was no loss to the community, as the prize property landed in the first seven years of the war was upwards of 5,000,000*l*.

The remarkable character of these chapters is exhibited in their statesmanlike grasp of all controlling circumstances and the lucidity with which the conclusions are set out. In a vague way we may have hitherto had conceptions of the methods by which supply was cut off from France, but never before have we been so clearly enabled to understand how England waxed and France waned. Control of the water at no time having been really disputed, the holders of it consciously, if not always intelligently, acted so as to make England, and especially London, the clearing house of the world's trade to and from Europe. And the author makes the point clear by reminding his readers of what Nassau was to the trade of the Confederate States in the American civil war, and what St. Eustatia had been to the West Indian trade at an earlier period. Relaxations of the navigation laws might have checked the growth of British shipping, but they enormously increased the growth of British trade in neutral bottoms; and immense toll was drawn from the enforced entry and clearance of such cargoes in British ports. Before the issue of the Berlin decree British policy seems to have regulated French commerce so as only to check it when the balance of advantage was against this country. By such a policy Britain achieved the threefold object of increasing her own prosperity, raising funds to subsidize the foreign armies, and keeping French commerce under. She almost always held France in the hollow of her hand, and whatever the fortunes of the land war might have been, the "noiseless pressure" must have had its way at last. Neither side saw that the continental system of Napoleon added the completing cause to those which were undermining the house of cards which he had built up, but it was the fortune of Great Britain to reap the advantages.

The naval history of these wars has never been so well told as it is in Capt. Mahan's work. The story of the "noiseless pressure" which the course of naval history allowed this country to apply is practically now told for the first time.

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It is marked by a freedom from every tinge of pedantry, and by a praiseworthy endeavour to be readable and not merely erudite; for while he is in the highest degree thorough and scholarly, Mr. O'Grady seems to have kept constantly before him the sensible remark of Johnson that that book is good in vain which is never read. He has consulted the convenience of his readers in many ways. Those who care for the subject of the tales, but not for their original language, can purchase the volume of translations by itself. In translating he

has attained the highest merit of a translator, that of representing the literary aspect of the original in a form which is good literature in the language of the translation.

The longest piece is that known in Irish as 'Agallamh na Senorach,' the 'Colloquy of the Ancients.' The text is from the 'Book of Lismore,' a fifteenth century manuscript, but the date of its composition is certainly not later than the twelfth century. Two of the companions of Finn have survived to the days of St. Patrick. This is their conversation with him on the scenes of their adventures and those of their deceased companions. Kings and chiefs come to listen, and with the saint enjoy these tales. Brogan, a scribe, is asked after each episode if he has got it down correctly. The story ends at Tara, where the chiefs celebrating the fair are delighted, and each carries home a copy of the scribe's report. The variety of this tale, which is 164 pages long, is astonishing: besides general engagements and single combats, feasts and games, we meet with a marvellous physician of the Tuatha da Danaan gathering his herbs, with a mermaid, and with a stately Irish deer so big that when Dermot sets the butt of one of the horns on his foot, its topmost tine rests on his head.

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O'Dalys, a family of hereditary poets who had given up their art, are quoted. Sad it is, he says, to see the fate that has come on us:—

a leabhair ag tuitim i leimhe 's ag liathadh i gcóil  
is ag macaib na druinge gan siolla da séadaib  
ráin,

their books fallen into staleness and mould in a corner, and among the children of folk without a syllable of the mystery of poetry.

The English volume, besides the translations, contains an appendix of illustrative passages from other manuscripts with translations. This is drawn from a vast range of Irish reading, and is followed by an index of personal and tribal names and one of places.

The 'Silva,' besides its use to Celtic students, will interest readers of a less severe type: the observer of the Irish people will find it full of their original thoughts and views of life, the collector of folk-lore will discover in it endless additions to his stock, while the general student of literature will meet in it many quaint turns of thought and some pure flights of poetry.

Mr. O'Grady's first published work, 'The Pursuit of Diarmuid and Grainne,' text and translation, appeared in 1857. Since that time he has published only a few short texts, though the generous help he has given to Prof. Windisch, to Mr. Stokes, and to other scholars upon every occasion is well known, and has been gratefully acknowledged by them. It is to be hoped that he may fulfil the intention expressed in his English preface of printing more such texts and translations as the 'Silva Gadelica.' No greater service could be rendered to the literature in which Ireland and the Highlands of Scotland have a common interest.

*Heroes of the Nations.—John Wyclif.* By Lewis Sergeant. (Putnam's Sons.)

THIS popular biography of Wyclif has both considerable merits and grave defects. It is clear, bright, fairly interesting, and rather well written. The tone of the book is modest and sensible, and the writer has, for the most part, gone to the best and latest sources for his information. Moreover, Mr. Sergeant has grasped the great truth that a popular book must not take in too much, and he has seldom distracted his reader's attention by any parade of pedantry or erudition, or by the still more fatal mistake of heaping his facts too closely together. The book is adorned with numerous pictures, some of which are quite good. Among them are no fewer than six so-called "portraits" of Wyclif, but Mr. Sergeant very properly declines to vouch for the authenticity of any one of them. There is also a well-executed, but rather too small facsimile of a page of the best-known MS. of Wyclif's English Bible, and there are views of edifices that, like Lutterworth Church, old St. Paul's, and St. Mary's, Oxford, are closely connected with the reformer's life. In his preface Mr. Sergeant seeks to excuse himself for publishing a new life of Wyclif, on the ground of his wish to popularize the picture of his hero as an "Oxford schoolman, and the picture of the schoolmen in general as pioneers of the Reformation of Religion and the Revival of Learning." Undoubtedly there was a



liberal and progressive side in mediæval scholasticism, too often regarded as an elaborate attempt to bolster up ecclesiastical authority by philosophical sanctions, and Mr. Sergeant shows, as Mr. R. L. Poole and others have shown before him, that not only Wyclif himself was a great scholastic, but that many of the reformer's most cherished ideas were foreshadowed by Marsiglio, by Ockham, and above all by Fitzralph. But Mr. Sergeant goes a good deal too far in seeking to uphold the hardy paradox that the schoolmen were the direct forerunners of the Reformation and the Renaissance. Moreover, though he has carefully got up most of his facts about Wyclif, his grip over general mediæval history hardly seems to us to be firm enough to warrant him in maintaining such audacious opinions. For the excursions into more general history which the book contains are certainly its weakest parts, and even when the main facts are right, as they commonly are, there is a provokingly unmediæval colour about them and a considerable want of precision, insight, and perspective.

There are serious dangers and pitfalls which beset all those who, without wide general knowledge and special historical training, attempt to grapple with any single period or subject of mediæval history. We find some of these have proved fatal to Mr. Sergeant. For example, he tells us, on p. 63, that "Ingulfus of Croyland, in the eleventh century, a Westminster and Oxford man by his own account, was able to study Aristotle and the first two books of Tully's rhetoric." Truly the false Ingulf is ever with us, but his reappearance shows that Mr. Sergeant was not quite the man to write about the Middle Ages. Neither does our author clear up matters very much when he tells us, a little later, that "Law meant the decretals of the popes with a subsequent tinge of Justinian," and that "Aristotle was condemned by the same authority which tabooed the civil law." In the same way, speaking of Wyclif's Oxford career, Mr. Sergeant thinks that Wyclif may have been "at a grammar school in Oxford" (p. 360), and naively suggests how, since (according to his view) Wyclif was the son of a country squire and pretty well off, he could afford to pay the "more expensive charges" necessary to obtain the "comforts of a college," and therefore, instead of going unattached, to use a modern phrase, or "entering at the average hall," to follow the words of Mr. Sergeant, "Wyclif went to Balliol College, of which," he says, "he became first scholar and then fellow. Moreover," adds Mr. Sergeant, "since Wyclif specialized in theology, it may be supposed that the fellowship which he accepted was a clerical one" (pp. 90, 91). A writer on a mediæval university teacher should at least know that all Northern scholars were "clerks," whether theologians or not, and should not think the college system had the same place in fourteenth century as in nineteenth century Oxford, or that a college then meant the same thing as it does now. We forbear quoting any more, for on the whole, considering the unsoundness of his foundations, Mr. Sergeant's mistakes are not numerous.

To pass to other matters. We are not

convinced, though we are interested, by Mr. Sergeant's ingenious attempt to connect Wyclif with the well-known Northern house of the same name, since, though there is no improbability in the matter, a doubtful pedigree supplemented by guess-work cannot be accepted as sufficient evidence. But on most of the great questions of Wyclif's life Mr. Sergeant follows judicious guidance. In a doubtful point, like that of the question of the two Wyclifs, we are glad that Mr. Sergeant, like Mr. Poole, has the courage to dissent from the recent tendency to identify the Wyclif of Canterbury Hall with the reformer. It would have been better if Mr. Sergeant had followed Mr. Poole in his estimate of the permanent effect of Wyclif's teaching after his death. As it is, Mr. Sergeant strives to minimize Wyclif's influence upon Huss, while he exaggerates Wyclif's influence on England up to the Reformation, winding up with the statement that "Wyclif was no mere forerunner of the Protestant Reformation, but the Reformer in Chief." This is worse than calling Wyclif the "last of the schoolmen." Such onesidedness is not necessarily fatal to the success of a fairly interesting popular book, and we expect that Mr. Sergeant's work will interest and instruct many readers, who will not get much harm from points that considerably offend the scholar. But those who really want to know what Wyclif's place in history was will find far more precise information in Mr. R. L. Poole's little book on 'Wycliffe and the Movement of Reform' than they can get in Mr. Sergeant's praiseworthy, but not quite satisfactory attempt.

*Strange Survivals: some Chapters in the History of Man.* By S. Baring-Gould. (Methuen & Co.)

MR. BARING-GOULD is always amusing; whether right or wrong, he never fails to carry his readers along with him. The spirit of 'Strange Survivals' is excellent. We men of the present are children of those of the remote past, and it cannot be doubted that almost every act of our lives, if we had the evidence before us, might be traced to the cave dwellers, or whoever were our earliest human forefathers. True as this unquestionably is, we are far from travelling safely on our journey backwards when we find it necessary for our argument to skip over long periods of time. The network of human evolution is highly complex, and fanciful analogies may easily induce us to follow up a wrong thread. For example, it has been maintained that the church-ales of the Middle Ages and the Whitsun-ales which lingered till our own time, if, indeed, they do not exist in remote places still, are survivals of the feasts of our unconverted forefathers, and Pope Gregory's letter to the Abbot Mellitus has been quoted as evidence of this. That there is some sort of connexion between the two is not improbable, but, as far as we are aware, no satisfactory proof thereof has ever been given. A far wilder guess is the notion that our modern benefit clubs are the lineal descendants of the mediæval guilds, most of which were swept away in the sixteenth century. That the people who founded the

Foresters, the Odd Fellows, and similar societies ever heard of the old guilds is in a high degree improbable. Mistakes of this kind are constantly made by anthropologists, and other students of the growth of civilization, from their not giving sufficient weight to the fact they well know, but hardly realize, that man in all ages is very much alike, and that, therefore, he may over and over again reproduce, in a somewhat varied form, a custom, practice, or belief which a change in the externals of religion or political violence had stamped out.

These remarks apply to several passages in Mr. Baring-Gould's volume. He over and over again sees in the present survivals of the past where there would seem to be only an unconscious reproduction modified by circumstances. For example, he finds in the modern custom of decorating graves with flowers a far-away survival from the time when it was the practice to bury food with the dead, under the belief that the spirit of the departed would be refreshed. This was simple animism. The people who strew the graves of their loved ones with flowers do not imagine that the dead will enjoy their scent or their beauty. It is done as a token of regard, on the same principle as costly offerings were in the old time made at the resting-places of saints and other persons who were regarded as holy. The gifts were not given to gratify the saint, but to indulge the feeling of reverence. A further inquiry may not unreasonably be suggested. Are we sure that dressing graves with flowers is not, as far as this country is concerned, a modern practice, like the Christmas tree, imported from over sea? Flowers were strewed on the high-ways to welcome great people, and we believe also before funeral processions, but we do not remember their being used as ornaments for graves till our own time. Grave-dressing must not be confounded with the pretty custom of ornamenting the churches with flowers, a practice which existed in the seventeenth century, much to the disgust of some of the more rigid Puritans.

The paper which treats on 'Foundations' is decidedly interesting. It is well worked out and the facts are grouped with care. The author gives several instances of men and animals being buried under foundations or immured in walls for the sake of ensuring their stability. As he is probably aware, many more examples of this terrible rite might be brought forward. Mr. Baring-Gould, however, has told us quite enough to make it pretty certain that this was once a common custom. When it became revolting to the conscience to employ human victims, their place was taken by the lower animals. In pulling down old farm buildings it is not uncommon to find the bones of a horse or ox interred within the space enclosed. Discoveries of human remains in walls, coupled with the fate of the Vestal Virgins who broke their vows—a tragedy which must have been well known in the Middle Ages—account, in all probability, for the belief that unchaste nuns were sometimes immured. For this atrocity there seems to be no evidence beyond vague tradition.

The paper on 'Striking a Light' furnishes a good deal of information as to the

various clumsy means used for procuring fire before the invention of the lucifer match. So universal has the use of lucifer matches become that the tinder-box will soon be as great a curiosity as the hornbook. Mr. Baring-Gould describes it as "a circular tin or iron box, with the socket for a candle soldered on to the top." Of one of these he gives an engraving, for the accuracy of which we can vouch; but tinder-boxes of this form were a modern adaptation, and usually kept in the bedroom of the master or mistress. The old-fashioned kitchen tinder-box was made of wood. It was oblong, about seven inches by five, and divided into two compartments: in one was kept the tinder, under a weighted lid, which might be lifted up by means of a knob; in the other were preserved the matches, flint, and steel. The matches were splinters of pine dipped in sulphur. In some cases each match in a bundle was separated; in others the split did not go quite through the wood, so that a group of a dozen matches might be kept together, and one at a time broken off as wanted.

The author thinks that the balls we so often see surmounting the gables of buildings and gate-posts of the seventeenth century, and even of a later time, may be survivals from a time when lords of manors had capital jurisdiction, and were wont to decorate their mansions with the heads of the felons who had suffered within their domains. This is speculative archaeology with a vengeance. To disprove such a thing is out of the question, but we should require very strong evidence before we accepted it. We ourselves know a seventeenth century gateway (it may be late sixteenth) with the posts surmounted by globes. The house to which it belonged was never the abode of a lord of a manor. The estate on which it was the chief residence was part of a royal soke containing, in whole or in part, some forty parishes. These balls are not uncommon in almost every part of England where old domestic buildings have been spared, but they are far more numerous in the old towns of the Netherlands, where it is quite certain they can have had no feudal significance.

Mr. Baring-Gould sees the heads of criminals in other places besides the ridges of buildings and the tops of gate-posts. He tells us that "the busts that occupy niches in Italian buildings are far-off remembrances of the real human heads which adorned the fronts of the wigwags of our savage ancestors." We really are not called upon to reply to this. Cannot Mr. Baring-Gould conceive it possible that even the Renaissance architects of Italy were not entirely devoid of the faculty of imagination?

*England in Egypt.* By Alfred Milner, late Under Secretary for Finance in Egypt. (Arnold.)

'ENGLAND IN EGYPT' is unlike some other books on the Egyptian question. The writer has succeeded in raising his subject above the level of party politics. He evinces a distinct power of close reasoning, and he knows his subject at first hand and will not add or abate a tittle of the truth. Such qualities offer a refreshing contrast to the heated

polemics and unauthenticated political gossip which form the staple of too many essays upon England's work in Egypt. The ground has often been traversed before, but never with so well-ordered a march. Mr. Milner is not content, as others have been, with telling his readers what English rule has accomplished in Egypt; he first clears the way by explaining with admirable lucidity the conditions under which the work had to be done. Till these are understood it is impossible to realize exactly how much has been attained, or why attainment has not yet been reached in certain cases. Very few people are aware of the complicated obstructions which have hindered, and still hinder, the work of reform in Egypt. The chapter on "International Fetters" contains much that will be new to most readers. The tenacity with which the old Capitulations in favour of Europeans are upheld (too often to the subversion of justice and the confusion of administrative reform) is here set forth in plain terms:—

"Step by step, as the development of the public conscience condemns certain acts as immoral, or experience shows them to be injurious to the general interest, the legislature follows and makes them punishable. But the Capitulations oppose a solid barrier to this process, alike as regards the suppression of vice and the repression of nuisances. Whether it be a question of public morals or of public convenience the same difficulty presents itself. From the prevention of false coining to the regulation of a cabstand, it is always the old story."

It took four years of hard work to get the Capitulations relaxed so as to permit the Egyptian Government to extend the house-tax to Europeans, and the change was not effected by any smaller machinery than a Convention of the six Great Powers at London. The four years' delay cost the Egyptian Government at least 200,000*l.* As to getting the stamp and licence tax applied to Europeans, Mr. Milner relegates this reform to the Greek kalends. Yet the exemption of Europeans from such taxes is manifestly unfair; and nothing but the Capitulations could maintain so unjust an immunity.

Scarcely less obstructive are the regulations of the "Caisse de la Dette" and the privileges of the Railway Board and the Daira and Domains Commissions, all of which involve appeals to the Powers if any change is suggested. And

"there are moral limitations, no less substantial, if less easy to define. We have seen the extent to which the principle of Internationalism has entrenched itself in the Nile Valley. International courts judge the Khedive's subjects, and may condemn his Ministers. International agreements limit his power of borrowing and dictate to him what he may spend. In many cases he cannot make a law or issue a police order without international sanction. Nominally the vassal of the Sultan, who yet exercises little control over the administration, and whose remaining influence is religious rather than political, the Khedive is practically the vassal of Europe, and especially of the Great Powers. This fact, carefully concealed in matters of form, but still ever present to the minds of men, inevitably gives to the representatives of the Powers an authority and influence very different from that of ordinary diplomatic agents. For an offended Agent may mean an offended Power, and an offended Power may mean the indefinite postponement of some useful or necessary measure."

Mr. Milner sums up the effects of these "International Fetters" in a vigorous paragraph:—

"Wherever you turn there is some obstacle in your path. Do you want to clear out a cess-pool, to prevent the sale of noxious drugs, to suppress a seditious or immoral print—you are pulled up by the Capitulations. Do you want to carry out some big work of public utility—to dig a main canal or to drain a city—you are pulled up by the Law of Liquidation. You cannot borrow without the consent of Turkey; you cannot draw upon the Reserve Fund without the consent of the Caisse; you cannot exceed the Limit of Expenditure without the consent of the Powers. Do you, impeded and hampered on every side, finally lose patience and break through, for however good an object, the finest mesh of the net that binds you, or lay a finger on even the most trivial European privilege—you have a Consul-General down upon you at once. Nay, more; you may have the British Government down upon you, because your action may have brought upon its head the remonstrances of a foreign ambassador, and you may be spoiling some big hand in the general game of foreign politics by your tiresome little Egyptian difficulty."

This exposition of the difficulties which beset the work of reform in Egypt enables the reader to appreciate the value of the progress which Mr. Milner records in his later chapters. After tracing the weary struggle during what he calls "the Years of Gloom," when every imaginable mishap occurred to embarrass the British advisers of the Khedive, and the Soudan troubles threw all administrative progress into the background, Mr. Milner devotes a chapter to the extraordinary improvement in the Egyptian army which has been witnessed since the humiliating day of El-Teb, and, whilst speaking of military defence, strongly advocates the reoccupation of the Soudan, at least as far as Khartoum. But the section which will interest most readers in the highest degree is that on "The Struggle for Water," in which the conditions of irrigation in Egypt, and the success of British engineers in extending and regulating the water supply over the largest possible area, are explained with a fulness and precision for which the reader may vainly look in other books on this subject. The effects of scientific canalization and water-storage on the production of second crops, the change in the irrigation system involved in the introduction of sugar and cotton cultivation, the results of the "barrage," and the widespread influence for good of the English water inspectors all over the country, are here described with that abundance of detail and illustration which only comes from intimate personal observation. The story of the rescue of Egypt from the terrors of a drought reads like a romance, of which Sir Colin Scott-Moncrieff is the hero.

But the hero of the whole book, in Mr. Milner's intention, is Lord Cromer. The main cause of England's success in dealing with the complicated problems which she had to face in Egypt is to be traced, according to our author, in the character of the British Agent. "It would be difficult," he writes,

"to overestimate what the work of England in Egypt owes to the sagacity, fortitude, and patience of the British Minister. His mental and moral equipment—very remarkable in any case—was peculiarly suited to the very peculiar circumstances in which he found himself placed."



Perhaps the most striking feature about him has been a singular combination of strength and forbearance.....Slowly but surely he has carried all his main points. And he has carried them without needlessly over-riding native authority, or pushing his own personality into the foreground. He has realized that the essence of our policy is to help the Egyptians to work out, as far as possible, their own salvation. And not only has he realized this himself, but he has taught others to realize it. By a wise reserve, he has led his countrymen in Egypt to rely upon patience, upon persuasion, upon personal influence, rather than upon rougher methods, to guide their native colleagues in the path of improved administration.....The record of his nine years of arduous labour is one of which all Englishmen may well feel proud."

We have avoided quotations from those parts of the book which deal with matters of a controversial character. Though not writing in a party spirit, Mr. Milner does not attempt to conceal his opinions. It should be added that his style is worthy of his method: it is lucid and finished. He would do well, however, to be more chary in the use of exaggerated epithets—as "enormous," "gigantic," "hideous," "frightful," "fearful," "tremendous," "grim," and the like—and even a Hertford, Craven, and Derby Scholar must not let his printers put an accent on *bona fides*.

*A Country Muse.* New Series. By Norman R. Gale. (Nutt.)

Is there—was there really ever—an Arcadia anywhere in the world, and how far afield must we wander in order to reach it? An old question, it is revived by a new book of verses, the second series of 'A Country Muse,' by Mr. Norman Gale.

I tell you there is Arcady  
In leafy Warwickshire,

Mr. Gale assures us most confidently; and he sings to us—certainly with charm, with an open-air freshness—of an actual modern Strephon and Chloris, of Cupid as realized by Clarinda, of Clarinda as realized by Colin. In this return to an old-fashioned phraseology he is perhaps well advised, gaining thereby, as he does, a homely quaintness, a faintly artificial simplicity, which is of the essence of the idea of Arcadia. That evasive country, if it does not, and never did, exist in material fact, will, at all events, always exist in poetic fiction, and not merely among poets. It exists for country lovers, for country dreamers, just so long as the sky is cloudless above their particular patch of meadow. It exists—not even so far realized as that, and so dreamed of as more perfect still—for the lovers, for the dreamers, who go to and fro under the gas-lamps in the streets of London. Children believe in it, and children have all that they believe in. But it represents a mood, a point of view; and just as James Thomson, with his memories of Vauxhall Bridge Road, could walk really enough in a "City of Dreadful Night," while Mr. Whistler, with his outlook on old Chelsea, can possess a magical London of exquisite mist, and grey, and gold, so there can be a "New Arcadia," like Miss Mary Robinson's, where,

Alas! not all the greenness of the leaves,  
Not all their delicate tremble in the air,  
Can pluck one stab from a fierce heart which grieves,  
The harvest moon slants on as sordid care  
As wears its heart out under attic eaves,

And though all round those folded mountains sleep,  
Think you that sin and sorrow are less deep?

Mr. Gale's country muse finds "lyrics in the lilac, lyrics in the pear," and is content. And well content, for the joy of life has never too many singers, and it is emphatically the joy of life—of good, hearty, English country life—that comes to us from this little volume. Thus, for instance:—

When maids with easy lips consent  
To feed us all on Cupid's pillage,  
And daring eyes are fondly bent  
On strangers even in the village,  
"Twere well to pack, my masters, pack—  
Forget the road, and ne'er come back!  
But if our fate is not to miss  
Some lovely slip among the brambles,  
Who pouts away the proffered kiss  
When resting from our woodland rambles,  
Let others trudge, my masters, trudge—  
Here's one wise fool who will not budge!

In such verse as this we hear a note that has not been heard for some time, a note of buoyant simplicity which comes attractively enough after the elaborate insincerity which so often passes nowadays for poetry. In his 'Apology' Mr. Gale bids us

Chide not if here you haply find  
The rough romance of country love;  
I sing as well the brook and wind,  
The green below, the blue above,

The stack where Colin hides to catch  
The milkmaid with her beaded load;  
The singing lark, a poet's match,  
That travels up the great blue road;  
The cherry whence the blackbird bold  
Steals ruby mouthfuls at his ease;  
The glory of laburnum-gold,  
The valiant piping of the breeze;—  
All, all are here. The rustic Muse  
Shall sing the pansy and the thrush;  
Ah, chide not if she sometimes choose  
The country love, the country blush!

It is a brave profession, and Mr. Gale lives up to it. He sings of rustic life and love with conviction, with a real sympathy; and his subject—so old a subject!—is wonderfully new to-day. One of the best pieces in the book is 'The Shaded Pool,' which describes, with perfectly healthy sensuousness, a group of village girls bathing. It has the effect of what is known as "a classical landscape," as it might have been painted by anybody of the Italian school; and yet it is very simple and unaffected, and we are expressly told that the girls wore "country shoes," "homespun gowns," and had to "tug the garter-knots." Mr. Gale will probably be condemned in some quarters for his frank expression of a delight in bodily beauty, a love of love, which are generally indicated more timidly, with more pretence of ideality. This healthy frankness is what seems to us so attractive and admirable.

Be nun-like now—I care no groat  
So I am shepherd for thy throat!

sings Strephon to Chloris, with a very human preference for the tangible in matters of the affections. And in an epitaph which some one would fain write for himself, he can but sum up the great joy of existence in this one remembrance—that he had been "a man whose lips have been desired."

Thus simple, fervid, unconventional, in his tone, his subject-matter, his vision of life, Mr. Gale is of very varying merit as an artist. His simplicity at its best is rich and expressive; at its worst it is merely limp

and casual. He is often admirable in epithet—"the pretty necklaces of tan," for instance, a felicity which should not, however, have been staled by repetition on another page, thus:—

And round her throat the sun had pressed  
To clasp it with his ring of tan.

A charming formality of language occasionally degenerates into such conceits as "the impulse of a pinky tide," which is a somewhat roundabout way of blushing. But, though not always distinguished, Mr. Gale's verse is almost always felicitous; it has the surprise of spontaneity; it has the fresh grace of natural song. And, more than any recent work in verse, it is, in the best sense of the word, definitely and delightfully English.

#### NEW NOVELS.

*In Summer Shade.* By Mary E. Mann. 3 vols. (Henry & Co.)

By a judicious use of padding Miss Mann has managed to expand into three volumes a story which might well have been told in one: to put it plainly, the story, which undeniably has some good points about it, drags dreadfully in the telling. The central idea of Claude's gradual conversion from contempt to love for Mary Burne is well conceived, and the characters of Claude's brother, the bigoted clergyman, of the heroine's father and mother, and of the heroine herself are well drawn. But Claude himself is unpleasant, and it is difficult to understand how Mary could ever have become so devoted to him as she is. Besides, the book would be immensely improved if it ended with the lovers' reconciliation after their first quarrel: the second appears to be unnecessary, and the whole history of the sisters' adventure in London is sufficiently improbable. Altogether it is a depressing book, with its narrow-minded parson and his silly wife, the pompous hero, the sodden millionaire, the decayed father and mother, and the loutish lover. Still much is to be forgiven in a novel like this, where the characters are not mere puppets, but living beings, even if we do not particularly care to know about their doings.

*Hugh Deyne of Plas-Idrys.* By Vere Claverling. 3 vols. (Hurst & Blackett.)

THE enviable Hugh Deyne, whose portrait is painted by Vere Claverling in glowing colours, had nearly everything that fortune and the fates could lavish on him; but there was one thing wanted to complete his equipment, and that he was left to provide for himself. It was necessary that Plas-Idrys should have a mistress, and Hugh came perilously near marrying his sister's friend, Eva Canning, whose adventures occupy the larger part of these three volumes. His destiny interfered to prevent what would have been a calamity; a gang of poachers more than half killed him, and for a time it was doubtful if he would ever walk again. The violence of the poachers was a blessing in disguise, as Vere Claverling's readers will probably agree with her in thinking. The story is told in a pretty and plausible way, without much distinction, and with very little strain on the imagination. 'Hugh

Deyne,' it may be added, is dedicated by the author to her publishers.

*Geoffrey Hamilton.* By E. H. Cooper. 2 vols. (Chatto & Windus.)

MR. COOPER would seem to be of Mr. Howells's opinion that a plot is superfluous to a novel. It is a pity, for there is good matter in this formless and plotless book, which begins and ends without any apparent reason, and of which the very title is a mystery, as Geoffrey Hamilton is far from being the most important character. One might almost be tempted to hazard the suggestion that the author sent the wrong manuscript to the publishers, substituting his rough jottings of scenes and conversations for the finished production. Still, in spite of this very glaring defect, there are so many signs of ability to be found scattered about the chaos that the book is worth reading, and one may look forward with pleasure to the time when Mr. Cooper will condescend to elaborate a novel with an intelligible plot. The characters, though mostly unpleasant, are all lifelike and show considerable power of observation: the portrait of the brutal baronet, Sir James Hamilton, may be singled out as exceptionally successful. The scenes from Oxford life are also excellent: Mr. Cooper evidently loves the place, and has caught its spirit, and he explains as well as we have seen it done how the three or four years an undergraduate spends there are the happiest in his existence—how it is there that the thoughtfulness about all that makes life worth living begins without any of life's responsibilities. Needless to say, the whole episode seems quite unnecessary for the development of the story; but as most of the episodes seem to have this defect, or rather as there is hardly any story to develop, there is no special matter for complaint.

*The Dream.* By Émile Zola. Translated by Eliza E. Chase. (Chatto & Windus.)

MISS CHASE'S translation of 'Le Rêve' has the advantage, such as it is, of eight illustrations by Jeannot. We wish we could say that it has the more important advantage of being a good translation. This, however, it certainly is not. It plods sturdily through the French, rendering, we have no doubt, word for word with every fidelity to the dictionary, but as sturdily ignoring any distinction, save that of words, between the English and French languages. And the result is occasionally no language at all. "But the current, leaping over the pebbles, carried this sacque, which seemed possessed as it went along, much more rapidly than he." Than he what? "It was simply necessary that this son of his, this child of the wife he had so adored, should appear with his laughing blue eyes to make the blood circulate so rapidly in his veins as if it would burst them, as he seemed to think that the dead had been brought to life again." That is really a prize sentence: we do not think it could be much worse.

*Un Furto.* Di Carlo Placci. (Milan, Treves.)

THE author of 'Un Furto' is full of promise. Signor Placci is modern without being

coarse, scientific without being unpleasantly pathological, and his natural powers of observation and analysis have been fortified, it is plain, by study of the best Russian masters, notably of Tourguénief and Dostoïevsky. Best of all, despite his modernity he is neither a cynic nor a pessimist, discerns the germ of goodness in mankind, and believes in its development through the action of conscience. The central motive of his book is the theft of a fifteenth century painting, unvalued by its owner, begrimed and retouched, but discovered to be a Botticelli by the hero's critical eye. This hero, Piero Tavolini, a devoted student of "Quattro Cento" art, is morbid, moody, highly strung, irritable, oppressed by narrowness of means, and conscious of unrecognized talent. As the kinsman of a wealthy aristocrat, he has the run of the best houses, frequents them for the sake of amusement, and in his quality of a poor relation is alternately snubbed, tolerated, humiliated, and patted on the back. These experiences foster his intellectual pride and his disdain for frivolous folk, while his ambition is stimulated by the friendliness of a fashionable American beauty with a taste for art. He fancies himself in love with her and covets her fortune. "What a collection of old masters could be bought with it!" The ugly seed begins to germinate. To possess at least one old master! That disregarded Madonna, for instance, appreciated by none save himself! The manner in which his passions are stirred, how a chance conversation induces him to believe himself a born kleptomaniac, and hysterical brooding deadens his sense of right and wrong: all this is described with marvellous analytical power. Tavolini commits the theft with impunity; no shadow of suspicion falls upon him. Then, all of a sudden, he understands what he has done. Sophistries melt away. He, Piero Tavolini, is a common thief, unfit to touch hands with those he has most despised. His tortures increase as fear of detection disappears. He has cleaned the stolen picture and restored its primitive beauty; but the treasure is worthless in his possession. Before his crime he had hoped to make a stir in the art world by proving that this Madonna of unknown origin was a genuine Botticelli, but now the discovery can never be proclaimed. The picture hangs a dead weight on his heart—like the albatross of the Ancient Mariner—as it really hung on the day it was carried off from his cousin's gallery. In his abasement, stifled affections awake; he clings to the love of the old aunt whose home he shares. At first this change is a selfish instinct. On the day of detection will not all shrink from him save this one faithful soul? Next he turns to religion, but, instead of consolation, finds a conscience, and his sufferings are too great to be borne. So he makes restitution with successful secrecy, and, after going about as usual to avert suspicion, flies to seek peace in a mountain sanctuary. But remorse gnaws him incessantly, and the religious influences of the place only intensify its pangs. His penitence is queerly mixed with grief for the loss of the picture. After the scientific labour devoted to its restoration he felt as though he had helped

Botticelli to paint it. Repentance notwithstanding, he could not rejoice in his punishment. Besides, this was as yet incomplete; there was still fear of detection. He returns to Florence to find the discovery of the lost picture the talk of the town. Only now does his real expiation begin. How it was accomplished we leave the reader to see—it is a masterly climax. Signor Placci achieves a triumph in arousing so strong an interest in the fate of so unpleasant and antipathetic a hero, and this is mainly due to his gift of pitiful vivisection. The society scenes are excellent in their way, and evidently drawn from the life, though perhaps rather superabundant as a setting to this soul tragedy. Nevertheless they introduce some amusing types, a most charming heroine, and a very attractive young man. Satirical touches are not wanting, but are always infused with a genial spirit prompt to note real worth beneath surface folly. As a side issue, we find useful hints to travellers concerning the difficulty of penetrating the inner circle of Florentine life. There by the Arno—as in provincial cities elsewhere—"society" is exclusive, averse to novelty, and only admits outsiders able to pay their footing and conform to all modes and manners ruling a contentedly narrow and luxurious little world. We must not forget the admirable bits of description introduced in 'Un Furto.' It is Florence drawn by a Florentine pen, with Tuscan fineness of line, and we trust that other works may soon appear to confirm the fame of this new Italian novelist.

#### NORSE LITERATURE.

THE so-called "Codex Regius" of the Elder Edda has always been accounted one of the most precious treasures of the Royal Library at Copenhagen, but not very much is known as to the early history of this unique manuscript. It may be said to have been brought to light by the famous historian and scholar Thormod Torfæus, who, in 1662, was sent by King Frederick III. of Denmark on a voyage of discovery to Iceland to collect old Norse MSS. and other curiosities. The Icelandic language and literature had just about that time begun to attract some languid interest in Denmark and Norway. In 1654 Runolf Jonsen had published the first Icelandic grammar for the use of Danes, while Magnus Olafsen had, a few years earlier, compiled an Icelandic dictionary and translated Snorre's Edda. In 1660 King Frederick took the new study under his protection (both in Denmark and Sweden the kings have always been the foremost patrons of the arts and sciences) by establishing two new offices, a royal interpreter to translate, and a royal antiquary to edit old documents. Torfæus was the first *interpres regius*, with a salary of 300 rigsdaler and free quarters at the palace. There, under the personal supervision of the king, he laboured assiduously at his translations, which are still preserved in many folios in the Royal Library at Copenhagen, and two years later, as already mentioned, he was dispatched to Iceland in search of more MSS. He spent the winter at Skalholt, with Bishop Brynjulf Svendsen, himself a ripe scholar, who for the last twenty-three years (he succeeded to the see of Skalholt in 1639) had been industriously collecting MSS. from every quarter of Iceland. It was Brynjulf who now gave Torfæus the precious Edda MS. Where Brynjulf himself got it from is, unfortunately, unknown; but that it had been in his possession at least twenty years before he sent it to Copenhagen is clear from the fact that he wrote his L.L. (i. e., "Lupus Loricatus," mail-



clad wolf, as he somewhat fancifully Latinized his Icelandic *prænomen*) at the bottom of fol. 1, with the date of acquisition, 1643. The learned prelate regarded the MS. as so important that he took a copy of it, which he called 'Edda Sæmundi multisecii,' and subsequently gave to Torfeus. This copy has, unfortunately, disappeared. It is supposed to have been destroyed in the great fire at Copenhagen in 1728. The original MS., however, happily survives, and now that it has been photographed (*Codex Regius of den ældre Edda i fototypisk og diplomatisk gengivelse*. Udgivet ved Ludv. F. A. Wimmer og Finnur Jónsson. Copenhagen) may fairly defy the tooth of time. It consists of forty-five leaves, divided into six parts or folds. The first five folds contain eight leaves each, the last fold contains five leaves only; but between folds 4 and 5, both of which are complete, there is a large lacuna, and it is thought very probable that here another fold of eight leaves is missing. Otherwise the MS. is perfect. Its material is peculiarly good, the parchment being both thick and smooth, and therefore admirably adapted for its purpose. Only in one or two places has it worn so thin as to be almost transparent. Excepting a single line, the MS. is undoubtedly the work of one scribe, who was evidently a skilful and experienced craftsman. Its date cannot, it is thought, be later than the beginning of the fourteenth century. The marginal notes and ornaments, however (many of them very curious), are by different hands, ranging from the fourteenth to the seventeenth century, though the old scribe is plainly responsible for the flowers at the bottom of f. 14, the fantastic, dragon-like head repeated on ff. 32, 33, 69, and 86, and the delicately sketched human heads on ff. 45 and 88, which show him to have been as cunning a draughtsman as he was a penman. The elaborate critical notes and explanations as to the forms of the letters used, the contractions, punctuation, &c., occupy by far the greater portion of the seventy-five pages of explanatory matter prefixed to the present volume, and to them we must refer our readers for full information on all these interesting points. We may, however, very briefly allude to a few of the more salient features of the MS. Most of the capital letters have double forms with frequent variations. The letters Æ, barred O, P, X, and Z do not occur at all, and Q only once, when it has the same form as the small q. The small letters are, in general, very regular, vary but little as compared with the capitals, and are frequently embellished with calligraphic hooks and dashes. With regard to punctuation, the full stop is practically the only stop used, and, besides its usual form, it has three occasional variants—'. . . and ? The comma only occurs once in the whole manuscript. In the opinion of the editors the MS. is not an original, but the copy of another, or rather of several other older MSS. The old copyist has, however, done his work excellently well. He evidently thoroughly understood the contents of his originals, and set himself to copy them with the most scrupulous exactness. We must congratulate every one concerned with the production of this interesting book. But, indeed, the Samfund til Udgivelse af Gammel Nordisk Litteratur has an established reputation for sound and solid work, and Messrs. Wimmer and Jónsson have only edited the society's latest publication with the exemplary care to be expected from such practised scholars. Nor must a word of praise be denied the photographer, whose task it was to reproduce the original MS. page by page to correspond with the printed text. The MS. presented almost insuperable difficulties to the photographer, and the first attempt seems to have failed altogether. Only after repeated efforts did M. Crone, to whom the work was entrusted, succeed, with the assistance of freshly prepared orthochromatic plates, in triumphing over his difficulties, and the result is, as the

editors modestly express it, "sædeles tilfredsstillende."

*Norges Indskrifter.—De ældre Runer.* Hefte I. Ved Sophus Bugge. (Christiania, Norske Historiske Kildeskriftfond.)—The present *Hefte* begins a new archaeological series, which is likely to rival in interest and importance the very best of the many excellent works of the same kind already published by Det Norske Historiske Kildeskriftfond. These *Indskrifter* are to be divided into three sections, the first and second dealing with Norway's earlier and later runes respectively, under the editorship of Dr. Sophus Bugge, while the third, devoted to the Latin inscriptions of Norway, will be entrusted to the care of Dr. Ingvald Undset—both, we need scarcely say, recognized authorities on everything relating to Scandinavian antiquities. The present *Hefte* is entirely devoted to the celebrated runic stone which for six centuries or so was allowed to fill up a gap in the churchyard wall of Tune Church—one of the oldest buildings of its kind in Norway, but modern indeed in comparison with the degraded runic monument in question, which has, however, managed to survive it, all that remained of Tune Church having been pulled down in 1865. In 1857 the Norwegian Government suddenly awoke to the importance of the stone, and rescued it from oblivion and further dilapidation by removing it to the University of Christiania, where it at present reposes in the Scandinavian Antiquity Section of that institution. The stone is of red granite with an inscription on each of its broader sides, conveniently labelled A and B by Prof. Bugge. The inscription on side A presents little difficulty. It is simply a memorial in large, legible, boldly carved runes, written in the ordinary *Βουστροφύδων* style (left to right and right to left alternately), in honour of one Vodurid, by his fellow-in-arms (*vitadahalaiban*) Viv. But the inscription on side B is a much harder nut to crack. The runes are smaller, fainter, and written in a peculiar, irregularly serpentine *Βουστροφύδων*, similar to the inscriptions from Naxos communicated by Fränkel to the *Archæol. Zeitung*, xxxvii. p. 85. There is also reason to believe that it is deficient as well as mutilated, and its exact meaning is obscure. Apparently it is a testamentary disposition in favour of the three daughters of the Vodurid mentioned in the preceding inscription, but the present editor is not quite satisfied with this explanation. Scandinavian palæographers are not agreed as to the age of the Tune inscriptions. The earliest presumptive date is 400 A.D., but most Norwegian scholars are inclined to bring it down a century or even a century and a half; anyhow 550 A.D. is now held to be the latest admissible date. To the comparative philologist even such poor fragments of what may possibly have been the oldest form of Norse are of the utmost importance, and we need only add that Prof. Bugge has materially lightened the labours of all future investigators by the exhaustive minuteness with which he has analyzed verbatim these precious relics.

*Anonymer og Pseudonymer i den Norske Litteratur, 1678-1890.* Bibliografiske Meddelelser. Ved H. Pettersen. (Christiania, Nisja.)—Herr Pettersen's little book is intended principally for librarians and bibliographers, and they will certainly be very strangely constituted if they are not grateful to him for it. The want of a catalogue of Norwegian anonyms and pseudonyms has long been felt by scholars. The sister kingdoms of Sweden and Denmark are very richly provided for in this respect, while Norway for some inscrutable reason has hitherto been left quite in the cold. This want, however, has at last been supplied, and well supplied. The compiler has interpreted the expression "Norwegian literature" with exemplary liberality, including under that head "every sort of

work which has anything whatsoever to do with Norway." Thus we find here not only Norwegian books printed in and out of Norway, but foreign publications relating to the country and people, and even translations of the works of Norwegians. But while complimenting the author on his completeness, we must quarrel with him as to his method of arrangement, which is perversely complicated. An alphabetical arrangement, whether by the first word or the first substantive in the title, is always the simplest, and therefore the best, arrangement for such bibliographies. The author himself starts with this assumption, and wisely resolves to drop the pseudonyms altogether so far as arrangement is concerned, so as to have one general rule for the two classes of books here comprehended. So far, good. Two courses were now open to him. As his arrangement was to be strictly alphabetical, it was open to him to take either the first word or the first noun in the sentence as his categorical unit. The latter is preferable, perhaps, as being generally the more important, but that is, of course, a matter of taste or custom. But instead of following either of these obvious and simple methods, Herr Pettersen has adopted a plan of his own which ingeniously confuses them both. He adopts the first noun in the title as his chief word, unless a preposition begins the title, when he arbitrarily substitutes the preposition, thus sinning against the cardinal rules of cataloguing—clearness and consistency—and going out of his way to confuse the reader he set out to guide. Nor is this all. He proceeds to mix matters still further by setting up a third rule to the effect that both the first noun and the usurping preposition are to give way to compounds, or parts of compounds, whenever they appear in the title, which compounds, in their turn, are then to be taken as chief words. This is really a superfluity of naughtiness altogether abominable to the natural man, especially if he be a cataloguer or librarian himself. This error of arrangement is a serious defect in an otherwise admirable book, but we do not absolutely despair of this triple perversity being rectified in the subsequent editions which, we feel sure, will speedily be called for. The value of the book, moreover, is not a little increased by the alphabetical list of pseudonyms which the author has very considerably subjoined in an appendix.

*Norge's Gamle Love indtil 1387.* Udgivet ved Gustav Storm. (Christiania, Grøndahl & Son.)—This, the first part of the fifth volume of the texts of the ancient laws of Norway, contains the Tübingen fragments of the older "Frosta-thingslov," from a thirteenth century MS.; the "Skraa," or by-laws of two guilds of St. Olaf; a small fragment of King Magnus Haakonsson's "Kristenret," or ecclesiastical law; an old fragment of the "Jarnsida" from an Icelandic sixteenth century MS.; and the code generally known as Bishop Arne's "Kristenret," remarkable as being the first foreign law imposed upon Iceland. It is certainly the most important document in the present volume, and occupies more than two-thirds of it. In the year 1264 King Haco the Old of Norway, with the aid of the local clergy and the aristocracy, easily and completely subdued Iceland, the political condition of which was becoming more and more anarchical. The old constitution of Ulfjot, which had lasted nearly three centuries, was abolished, and a jarl or stadholder from Norway was appointed to rule the land. During the succeeding reign of Magnus the island received its laws as well as its law-givers from Norway; but the process was attended by not a little friction. The energetic and masterful Bishop of Skalholt, Arne, whose special patron and model was the Norwegian primate Jon, was the instrument of the change. He was engaged in framing a new code of laws all through the winter of 1273-4, and in 1275 he persuaded the Icelandic Althing to accept it, though not with-

out much difficulty, and only on the express understanding that it was to be regarded as strictly provisional. Neither in Norway nor in Iceland was the new code considered altogether satisfactory. It was felt that the bishop had been a little premature, and though his immense influence had prevailed for the moment, the Icelandic malcontents took the earliest opportunity of protesting against it to King Magnus, who, though a model monarch from the point of view of the clergy, on this occasion took part against the prelate. He forbade the Icelanders to accept any law whatsoever which had not received his previous sanction, and the result was that Arne's "Kristenret" was almost immediately suspended. Five years later, 1280, a definitive code of laws was drafted in Norway for the Icelanders, and proved tolerably satisfactory to all parties. Arne's "Kristenret," as might be anticipated, shows strongly clerical tendencies; but its novelties are neither striking nor important enough to call for special notice, and it is of too late a date to be very valuable as a linguistic document. The Icelanders bitterly complained, and with some reason, that the new law added largely to their burdens, and enriched the clergy at the expense of the laity; but it is doubtful whether it would have excited much opposition but for Bishop Arne's irritating personality and somewhat despotic temper, though it is fair to add that he had a large and enthusiastic following and was feared rather than hated even by his enemies. We give as a specimen of this "Kristenret" an excerpt from art. 39 as to permitted and prohibited meats. The large concession of bear's flesh to the very poorly provisioned islanders is to be noted:—

"These animals 'tis lawful for men to take for food. They which be butcher's meat, to wit, oxen and sheep, goat-cattle and swine. Bear is also lawfully to be enjoyed, whether it be the wood [i.e., black] bear or the white bear; also the red-deer and reindeer, walrus and seal. Those birds also may men eat which be butcher's meat; also all they that float on the water. Claw-fowl [i.e., carrion birds] shall a man not eat, to wit, they that have claws upon them, eagles, ravens, hawks, and merlins. Hens and plover-gulls 'tis lawful to eat. Horse shall a man not eat, nor hound, nor cat, nor dune fox, nor any clawed beast, save only the bear."

#### BOOKS FOR THE YOUNG.

*Bashful Fifteen.* By L. T. Meade. (Cassell & Co.)

*The Princess Heliotrope.* By Pynx Gryph. (Fisher Unwin.)

*Elfie's Visit to Cloudland and the Moon.* By Frances Vescelius Austen. (Sampson Low & Co.)

*Dick or the Doctor.* By Rex Raynor. (Digby, Long & Co.)

*Picnie.* By Mrs. George Blagden. (Ward & Downey.)

*Once upon a Time: Fairy Tales.* Translated from the Italian of Luigi Capuana. (Fisher Unwin.)

MRS. MEADE has a rare knowledge of girls and their ways, and much that she has written for them is of real value. We cannot, however, think that 'Bashful Fifteen' is one of her best efforts; it is the chronicle of the inner life of a school, and is full of plots and counterplots, scheming, deceit, and sorrow. Biddy, the wild Irish girl, in spite of her beauty and her grown-up ways, is really too simple and ignorant, and falls too easily a prey to the villain of the book, a crafty child with an unpleasant history. 'Bashful Fifteen' is not very profitable reading.

'Princess Heliotrope' is quite an amusing fairy tale, full of mystery and adventure, while 'Elfie's Visit to Cloudland' is a wonderland story, more or less exciting; and both books are adorned by marvellous pictures, and will probably please many children.

The nature of schoolboys is the same whether developed in the schools of this country or under the Southern Cross. The same "inveterate

love of mischief," the same fondness for practical joking, is to be found—the only novelty in Rex Raynor's pages consisting in the occasional introduction of a kangaroo or of a bunyip. Little originality is to be found in the narrative of a dissipated student in the University of Sydney, who, after the manner of his kind, drifts into a life of crime, nor can we see any special characteristics in the sketch of a rather commonplace doctor. There is little to be found connected with colonial life, and that little is not more representative of it than a "Boxing Kangaroo" is of a kangaroo in its natural state. The scene of this story might as well have been laid in Kent or Yorkshire. One or two of the female characters are well drawn.

It is to be feared that children who have been spoilt by the good literature provided for them by Mrs. Ewing, Mrs. Burnett, and Miss Wilkins will hardly appreciate the small talk presented by Mrs. Blagden. It is a story about some English children living in Brittany, where they have various uninteresting adventures. The descriptions of French interiors seem to be fairly accurate; but they are merely catalogues, without that vivifying touch with which Miss Wilkins, for example, brings New England cottage life before her readers. The four-year-old child Pixie does some novel things by way of astonishing an unappreciative sister and a military father; but she is not made interesting enough for the reader to feel much sympathy with her escapades, which, for the rest, seem rather exaggerated for a child of that age. Mrs. Blagden appears to imagine that a childish style is suited to her audience; but it is never too soon to begin reading good English. Here is a typical sentence, punctuated as in the original: "It was such a pretty room although the furniture was not grand or expensive, but carved oak is cheap in Brittany and the cabinets and sideboard were made of it and very handsome they looked ornamented with a few blue and white china vases filled with great bunches of yellow daffodils that Daisy had gathered on the cliffs."

All the books of "The Children's Library" are very pretty to look at and pleasant to touch, and most of them are what is more, interesting to read. The last is no exception to the rule. Luigi Capuana's 'C'era una Volta' is here translated so as not too much to deaden the brightness of the bright original, which was written to amuse the children of his family when he himself was too ill for serious work. It is needless to say that other children will enjoy it too.

#### OUR LIBRARY TABLE.

THE industrious humourist is often his own worst enemy. His very industry works to diminish the enthusiasm of his readers. One may thus account for the inevitable judgment that Mark Twain's *The American Claimant* (Chatto & Windus) is only rather amusing. The book begins well, and the idea on which it is founded is not bad, though there is something not quite novel in the kind of fun which is to be got out of bringing the porphyrogenitus of the English aristocracy face to face with all that is most modern in the American democracy. The prefatory note on the weather, references to which the author has resolved to omit and stow away in an appendix of selections from well-known writers, constitutes a very characteristic piece of humour. It is not unamusing to notice that the author forgets his resolution in the very first sentence, where he speaks of a "matchless morning."

MR. J. W. MCCRINDLE'S *Invasion of India by Alexander the Great* (Constable & Co.) is a laborious and, in many respects, praiseworthy attempt to bring into one focus all that has been written on a still absorbing topic. The work consists of an introduction of fifty pages, followed by translated portions of Arrian's 'Anabasis,' and of such parts of the works of

Qu. Curtius, Diodorus, Plutarch, and Justin as deal with the subject-matter. These extracts are copiously annotated by the author, and an appendix contains lengthier discussions on some of the more celebrated problems, such as the rock of Aornos, the gold-digging ants, and other points which even now continue to exercise the ingenuity of commentators. But we cannot conscientiously say that Mr. McCrindle sheds any very new or unexpected light on themes which have occupied the minds of Rennell, Lassen, Bunbury, Cunningham, and others. Moreover, it is rather surprising to find that from his list of authorities whose works have been found most useful he omits the name of his distinguished countryman Dr. William Robertson, historiographer for Scotland. Robertson's 'Disquisition concerning the Knowledge which the Ancients had of India' is one of the most remarkable, as it was one of the earliest treatises on the historical geography of India and the countries to the west, and his identifications have been generally verified by modern research. As a pioneer along this highway of history he certainly deserves mention, if not honour; but his name does not even occur in Mr. McCrindle's index. Several of the author's minor theories differ from those of experts like Sir Henry Rawlinson and the late Sir Henry Yule, but perhaps this is inevitable where the field of discussion is limited to the accounts of five writers of very unequal merit, none of whom, as the late Prof. Freeman pointed out, was a contemporary chronicler of the events he purported to describe. At the same time, we are bound to admit that the professor has collected a very notable mass of information on an important subject, and a word of commendation is due to the publishers for the style in which the present work is brought out. The printing is excellent; the illustrations, comprising a useful series of coins and a representation (from a French fifteenth century MS. in the British Museum) of Alexander and Bucephalus, are appropriate and interesting; and the likeness, in gilt relief, of Alexander on the cover has been cleverly sunk, so as to obviate or minimize the risk of friction and preserve its freshness. For classical students Mr. McCrindle's work will be useful, if not essential.

MESSRS. W. & R. CHAMBERS deserve to be warmly congratulated on the completion of the new edition of their *Encyclopædia*. It is a great advance on the first edition. It is more exact, more scholarly, and more intelligent in every way. There is much less hack-work than in the first issue, and there has been much less "sweating" of other encyclopædias. A large portion of the whole has been contributed by distinguished men who write out of a full knowledge of their subjects. For instance, in the concluding volume Prof. Legge writes on the Tai Pings, Mr. Stanley Lane-Poole on Swift, Mr. T. G. Law on the Council of Trent, Mr. Mackail on Virgil, Mr. Dobson on Horace Walpole, Mr. Fraser Rae on John Wilkes, Dr. Holden on Xenophon, Prof. Palgrave on Tennyson and Wordsworth, Mr. Saintsbury on Zola, Sir E. Braddon on Tasmania, Mr. R. E. Prothero on tithe, Mr. Hamerton on Titian and Turner, Prof. Shaler on the geology of the United States, Prof. Eggeing on the Vedas, Lord Kingsburgh on volunteers, Sir F. Bramwell on water supply, "Cavendish" on whist, Mrs. Fawcett on "Women's Rights," and Dr. Buchan on wind. These are enough to show the high character of much of the writing. On the other hand, there is no doubt the book would have been still better than it is had it been in twelve volumes instead of ten. It would then have been possible to give greater completeness to the articles inserted, and to introduce many now lacking. Taken, however, as it is, it is a most serviceable work, and one its publishers may be proud of. Its two chief faults are the introduction of maps which are too small to be of any use, and



of the biographies of living persons—a palpable error which ought never to have been committed in a work of such considerable and justifiable pretensions.

THE revision by Mr. Archibald Forbes of the translation of *The Franco-German War of 1870-1871*, by Field-Marshal Count Helmuth von Moltke (Osgood, McIlvaine & Co.), has added very little to the value of the original work, and the translation is decidedly bad. The orders of battle which are mentioned in Mr. Forbes's preface as a feature in the revised edition are certainly useful, and the addition of dates and the commands of the various generals renders the book clearer; but whilst he was about it Mr. Archibald Forbes might have made with advantage more free use of notes. For example, he might have pointed out in a foot-note that Von Moltke's attempt to minimize Faidherbe's victory at Bapaume was, at all events, disingenuous, and not likely to mislead any serious student who has studied more than one side of the question. In short, this revised edition is disappointing owing to the neglect of an opportunity to make Von Moltke's account of the war a more accurate reflex of the events described.

We have received the second volume of *Eminent Persons: Biographies reprinted from the 'Times'* (Macmillan). Most of these are excellent. The least satisfactory is that of Pío Nono.

The most notable feature in the "Border Edition" of *Rob Roy* (Nimmo) is Mr. Lang's excellent introduction. It contains some of the best criticism he has written. Mr. Macbeth's etchings are praiseworthy, although occasionally the drawing is peculiar. That of 'Di Vernon of Judge Ingleswood's' is decidedly spirited.

THE Duc de Broglie republishes, through the house of Calmann Lévy, *Le Concordat*, with a preface in which he quotes a speech by the present Minister of Public Worship in France. The latter raises the duke's wrath by calling the Church in France "the subordinate of the State." But so long as the State can and does punish archbishops, bishops, and priests by docking them of their pay, the minister seems to us to be right. If the Church wishes, for the sake of the freedom of her pulpits and the maintenance of her real dignity, to avoid this tutelage, the only course open is to decline State salaries, to which atheists contribute, and to rely for support upon the gifts of the faithful. The duke charges the French Government with violating the article of the Concordat which promises pay to the bishops and parish priests, and that which promises freedom to the Catholic Church, by stopping the salaries of those who teach the wickedness of civil marriage and of godless schools. In the particular case he first quotes the five archbishops prosecuted and punished had broken another law of the date of the Concordat; but it is no doubt true that some other suspensions of salary have been foolish, and some may have been contrary to the spirit of the law. Still, the best instance the duke can find is one where two archbishops added an article to the Catechism, and thus solemnly taught young children that the form of marriage which was doubtless that under which many of their parents lived, and which has been legal and sufficient in France for generations, is "criminal and scandalous," and it was clearly impossible for a parliamentary government resting on a wide suffrage to do otherwise than stop State pay in such a case.

We have on our table *An Illustrated Dictionary to Xenophon's Anabasis*, by J. W. White and M. H. Morgan (Boston, U.S., Ginn),—*Living, Book III.*, with Notes by J. Prendeville, re-edited by J. H. Freese (Bell),—*Taxation and Work*, by E. Atkinson, LL.D. (Putnam),—*The Companion to the Writing-Desk*, (W. H. Allen & Co.),—*Electric Lighting and Power Distribution*, by W. P. Maycock, Part I.

(Whittaker & Co.),—*The Lantern-Slide Manual*, by J. A. Hodges (Hazell, Watson & Viney),—*The Economy of High Wages*, by J. Schoenhof (Putnam),—*Lost in the Wilds of Canada*, by E. Stredder (Nelson),—*The Lynn's Court Mystery*, by D. Vane (Low),—*The Germ Growers*, edited by R. Potter (Hutchinson),—*Maud Melville's Marriage*, by E. Everett-Green (Nelson),—*When a Man's Married*, by J. Rice (Robertson),—*Palissy in Prison, and other Verses*, by E. F. Strange (Kennedy),—*A Fool's "Passion," and other Poems*, by B. E. J. C. (Eglington),—*The End of Time, a Poem of the Future*, by L. G. Barbour (Putnam),—*Minutiae*, by C. W. Dalmon (Digby & Long),—*Sermons on Subjects connected with the Old Testament*, by S. R. Driver, D.D. (Methuen),—*Morality in Doctrine*, by W. Bright, D.D. (Longmans),—*Book by Book: Popular Studies on the Canon of Scripture*, by the Bishop of Ripon, Archdeacon Farrar, and others (Isbister),—*Marmier's Le Protégé de Marie-Antoinette*, edited by J. Belfond (Hachette),—*Derniers Samedis*, by A. de Pontmartin, Troisième Série (Paris, Lévy),—and *City Festivals*, by W. Carleton (Low). Also the following Pamphlets: *Technical Education*, by the Rev. W. D. Sinclair (Moffatt & Paige),—*Gold and Silver Money*, by J. M. Douglas (E. Wilson),—*The Value of Hypnotism in Chronic Alcoholism*, by C. L. Tuckey, M.D. (Churchill),—*A Sanitary Crusade through the East and Australasia*, by R. Boyle (Boyle & Son),—*The History of Dover Harbour*, by J. B. Jones (Dover), the 'Dover Express' Office),—*Mayland's Attitude in the Struggle for Canada*, by J. W. Black (Baltimore, U.S., the Johns Hopkins Press),—*Essai sur Lycurgue et ses Institutions*, by G. Attinger (Neuchâtel, Attinger Frères),—*A Pastoral to the Diocese of Winchester from the Bishop* (Winchester, Warren & Son),—and *Essays New and Old*, by J. B. G. (Longmans).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Joseph's (Rev. M.) *The Ideal in Judaism, and other Sermons*, cr. 8vo. 5/6 cl.  
Leach's (Rev. C.) *Old yet New, Sermons*, cr. 8vo. 5/6 cl.  
Luckock's (H. M.) *The Church in Scotland*, cr. 8vo. 6/ cl.  
Wakeford's (J.) *Behold the Man! Nine Addresses*, 12mo. 2/ Willink's (A.) *The World of the Unseen, an Essay*, 3/6

## Law.

- Griffiths's (W. R.) *Collection of Statutes regulating Building within the Administrative County of London*, 12/6 cl.

## Fine Art.

- Dante, *Illustrations to the Divine Comedy*, by Jo. Stradamus, 1587, reproduced in Phototype, Introduction by Biagi, Preface by Symonds, folio, 12/6 net.

## Drama.

- Vanbrugh's (Sir John) *Plays*, edited by W. C. Ward, 25/ net.

## History and Biography.

- Bickersteth's (A.) *The Harmony of History*, 4to. 2/6 cl.  
Fowler's (W. W.) *The City State of the Greeks and Romans*, cr. 8vo. 5/ cl.  
Hastings (Marquis of), by Major Ross, cr. 8vo. 2/6 cl. (Rulers of India).  
Mallet's (C. E.) *The French Revolution*, cr. 8vo. 3/6 cl. (University Extension Manual).  
Snell's (F. J.) *Chronicles of Twyford, large-paper edition*, 2/1  
Wolf's (Right Hon. Sir H. D.) *Some Notes of the Past, 1870-1891*, cr. 8vo. 5/ cl.

## Geography and Travel.

- Barrett's (C. R. B.) *Essex: Highways, Byways, and Waterways*, 2nd Series, roy. 8vo. 12/6 net, large paper 31/6 net.  
Murray's *Handbook for Travellers in Constantinople*, &c., 7/6

## Philology.

- Cicero's *Laelius sive de Amicitia*, with Introduction, &c., by Sir G. Stock, 12mo. 3/ cl. (Clarendon Press).  
Gospel of St. Luke in Anglo-Saxon, edited, with Introduction, by J. W. Bright, 12mo. 5/ cl. (Clarendon Press).  
Herodotus, edited, with Notes, &c., by E. Abbott, Books 5 and 6, 8vo. 10/6 cl. (Clarendon Press).

## Science.

- Clarke's (Rev. A. D.) *Army, Woolwich, and Civil Service Riders, Geometrical Problems*, cr. 8vo. 2/ cl.  
Denmore's (E.) *How Nature Cures*, cr. 8vo. 7/6 cl.  
Edwards's (J.) *Differential Calculus for Beginners*, 12mo. 4/6  
Fellows's (C. E.) *Manual of Practical, Medical, and Physiological Chemistry*, 8vo. 16/ cl.  
Proctor's (R. A.) *Other Worlds than Ours*, cr. 8vo. 3/6 cl. (Silver Library).  
Robert's (R. D.) *The Earth's History, an Introduction to Modern Geology*, 5/ (University Extension Manual).  
Wells's (H. G.) *Text-Book of Biology, Part 1*, cr. 8vo. 6/6 cl.

## General Literature.

- Anderson's (M.) *A Son of Noah*, cr. 8vo. 3/6 cl.  
Atkinson's (W.) *Western Stories*, cr. 8vo. 5/ cl.

- Badrick's (F. C.) *The Spanish Galleon*, cr. 8vo. 2/ bds.  
Barrett's (F.) *Little Lady Linton*, 12mo. 2/ cl.  
Bowen's (H. C.) *Frederick and Education by Self-Activity*, 5/  
Braddon's (M.) *The Venetians*, cheap edition, 12mo. 2/ bds.  
Crawford's (F. M.) *The Children of the King, a Tale of Southern Italy*, 2 vols. cr. 8vo. 12/ cl.  
Flaubert's (G.) *Salammbo, a Romance of Ancient Carthage*, translated by J. S. Charters, cr. 8vo. 3/6 cl.  
Holmes's (E.) *Through Another Man's Eyes*, 3 vols. 31/6 cl.  
Hoskins's (J. T.) *Mr. P's Diary, First Series*, 8vo. 31/ cl.  
Hungerford's (Mrs.) *Lady Verner's Flight*, 2 vols. cr. 8vo. 21/ cl.; *The O'Connors of Ballinahinch*, cr. 8vo. 6/ cl.  
Jefferies's (R.) *Nature near London*, cr. 8vo. 6/ buckram. (Hand-Made Paper Edition).  
Keith Deramore, by Author of 'Miss Molly,' cr. 8vo. 6/ cl.  
Littledale's (H.) *Essays on Lord Tennyson's 'Idylls of the King'*, cr. 8vo. 4/6 cl.  
Major's (H.) *The Teacher's Manual of Lessons on Domestic Economy*, cr. 8vo. 4/6 cl.  
Marriott-Watson's (H. B.) *Diogenes of London, and other Fantasies*, cr. 8vo. 6/ cl.  
Marsh's (R.) *The Devil's Diamond*, cr. 8vo. 3/6 cl.  
Olmie's (M.) *Morris Julian's Wife, a Novel*, cr. 8vo. 5/ cl.  
Owen's (M. A.) *Old Rabbit, the Voodoo, and other Sorcerers*, with Introduction by C. G. Leland, cr. 8vo. 6/ cl.  
Parr's (Mrs.) *The Squire*, cr. 8vo. 6/ cl.  
Præd's (Mrs. C.) *The Soul of Countess Adrian*, 12mo. 2/ bds.

## FOREIGN.

## Theology.

- Flemming (W.) *Zur Beurtheilung d. Christenthums Justins d. Märtyrers*, 1m. 20/  
Hase (K. v.) *Gesammelte Werke*, Halbbd. 6, Part 3, and Halbbd. 16, Part 2, 10m.

## Fine Art.

- Maze-Sencier (A.) *Le Livre des Collectionneurs*, 20fr.  
Thoinan (R.) *Les Relieurs français, 1500-1800*, 40fr.

## Drama.

- Dreyfus (H.) *Rivales! I fr.*  
Maupassant (G. de) et Normand (J.) *Muscotte*, 3fr. 50.

## History and Biography.

- Filon (A.) *Profilis anglais*, 3fr. 50.  
Monumenta Germaniae Historica: *Scriptorum*, Tom. 29, 40m.  
Mouy (Cte. G. de) *L'Ambassade du Duc de Créqui, 1662-1665*, 2 vols. 15fr.  
Vogüé (Vte. E. M. de) *Heures d'Histoire*, 3fr. 50.

## General Literature.

- Auerbach's *Schriften*, Vols. 1 and 2, 2m.  
Maël (P.) *Solitude*, 3fr. 50.  
Maisonneuve (H.) *Madame Rivot*, 3fr. 50.  
Rameau (J.) *La Mascara*, 3fr. 50.

## THE CECIL PAPERS.

WHEN the onerous but enviable task of reporting upon the famous MSS. of the Cecil family came within the duties of the Historical Manuscripts Commission, few persons unaware of the ministerial practice of the Elizabethan age, and of the large gaps existing among the State Papers in the Whitehall offices, could have anticipated the vast bulk of the collection which for many years past has formed a principal feature of the publications of the popular Commission. The present instalment covers nearly five years, from January, 1590, to September, 1594, for Mr. Maxwell Lyte, the Acting Commissioner, has evidently been mindful of the growing public interest in the progress of this Calendar, and, thanks to his energy and to the zeal of his industrious staff, one large volume after another has appeared with marvellous rapidity. Not that we are yet nearly within sight of the close of the undertaking. Readers of the present Calendar will begin to discover that they are soon about to change one Cecil for another, William, Lord Burleigh, for his scarcely less famous son, Sir Robert, afterwards Earl of Salisbury. And so the family papers increase apace down to the year 1612—relics of an era unparalleled in the history of any modern state, and worthy of the treasure-house of Elizabethan art in which they are enshrined; memorials also of a statesmanship which, for good or evil, has left an indelible mark upon the page of modern history. The student who would learn how the England of Elizabeth was governed need not look beyond the folios of the Hatfield muniment room.

Perhaps we can best realize the enormous influence exerted in turn by the great Lord Treasurer and his son throughout every department of the State from a perusal of the large number of documents which are classified in the introduction to the present volume under the head of "Miscellaneous." Many of these are of the nature of intelligence, and they throw a good deal of light upon the somewhat crooked foreign policy of the age. Sir Robert Cecil occupied a very similar position to that of Pitt

or Grenville, at the beginning of the present century, in respect of the Protestant alliance subsidized by England against the common danger of a Catholic reaction in Europe; and it was especially desirable that he should be well informed as to what was going on in the north of France. His zealous correspondents prove tedious at times with their denunciations of the Jesuits and their insinuations against respectable English Catholics, but there are in this portion of the correspondence some newsletters of great value and interest—notably the description of the battle of Ivry, which, however, is somewhat unintelligible to an inexperienced reader for want of the careful editorial attention which has been bestowed upon most of the important documents presented to us here. It is doubtless a praiseworthy custom to retain the words of the original as far as possible, but in the broken English of a foreign correspondent the sense might be restored with advantage by the modern device of editorial brackets.

For the rest, the introduction is, like the admirable index, a singularly able and unpretending piece of work; and its form, like that of the text, with its useful headlines, is a pleasant relief after the troublesome and confusing arrangement of the House of Lords Report, and the glaring black-letter numerals interspersed with the type of the introduction or barely indented in the margins of the text. There is, however, one statement in this introduction to which exception might, perhaps, be taken, and that is the rather needless defence of the "doubtful inference" of Sir Robert Cecil having taken in his official capacity presents from suitors. The rebutting evidence which has been called is certainly unfortunate, for although Sir John Perrot made vehement denial of any such imputation in his testament, "upon which he received the Sacrament in the presence of Sir Michael Blunt, and shortly after he died," yet the disinterestedness of such a confession and the credibility of such a witness can scarcely count for much. The truth is, that whilst Cecil would have become the object of the just execration of his fellow subjects for dealing with a statesman steeped in treason, he might have pocketed the recognized "perquisites" of his office without incurring the slightest breath of scandal. In those days, and for long after, the whole civil service of the country was practically "self-supporting" at the expense of the suitors' purses. The great offices of State were, in fact, known to be worth an almost fabulous income, which certainly was not forthcoming from the Royal Exchequer, whilst even the salaries of the judges were mostly payable out of the fines and amerciaments levied before them.

#### BECKE'S AND TAVERNER'S BIBLES.

January 23, 1893.

THE Miltonic vehemence of Mr. Roberts's attack seems hardly warranted by the short letter in your issue of December 31st, in which I recorded a hitherto unnoted error in an old Bible, and some interesting allusions in its dedication. Mr. Roberts mixes up Taverner's and Becke's blunders with mine in a manner so confusing that I can only answer him by classifying his objections and replying *seriatim*.

I. Those relating to the text. In the middle of the sixteenth century there were what may be called two great families of English Bibles, the one more Puritanic and popular, disliked generally by Convocation, descending from Tyndale and the first version of Coverdale (1535), translated "out of Douche and Latyn," and modified by succeeding editors more or less affected by German or Swiss influences. To this family belonged Matthew's, Taverner's, and both of Becke's Bibles. The other family, that of the Great Bible, more official and ecclesiastical, descended from the revision of 1539 "after the veryte of the Hebrue and Greke

textes" by many learned translators, encouraged by Cromwell, edited by Coverdale, printed by Grafton, and "apoynted to be read in churches."

Matthew's Bible of 1537 borrows the translations already made by Tyndale, and the remainder is made up from Coverdale. Mr. Francis Fry has elaborately noted the differences in the New Testaments of these two translators. Of Taverner's in 1539 the British Museum Catalogue states that he had drawn his version from the same sources (Tyndale and Coverdale), and that it is "essentially a reissue of Matthew's Bible." I had originally written of Becke's (1549) that it was a version of Matthew's, an opinion corroborated by the British Museum Catalogue when it appeared. But when I saw my article in type I reconsidered some points. Things that are equal to the same thing are equal to one another; and things that are like the same thing may be considered to be like one another, and since both Matthew's and Taverner's were based on Tyndale and Coverdale, it might be wiser to state of Becke that his was based on both. Resemblances are more essential than differences in forming genera, though differences distinguish species and individuals. There are broad lines of resemblance in all these four versions, as well as minor resemblances, such, for instance, as the title "Hym Abi" given to the workman in 2 Chron. ii. by Coverdale, Matthew, Taverner, and Becke, rendered in the Great Bible by "whom my father Hiram did use," and in King James's version "a man of Hiram my father's."

Also Coverdale's 'Ballets of Solomon' become in Matthew 'The Ballett of Balletts of Solomon,' and he puts the poem into the dramatic form, prefacing each part by the name of the speaker. This is followed by Taverner and Becke alike. I also considered that J. R. Dore ('Old Bibles,' 1876\*) enters Becke's 1549 version merely as an edition of Taverner's; that Lewis says (p. 177): "In August this same year (1549) was finished at the press a new edition of Taverner's English Bible by Edmond Becke (Jhon Daye and William Seres)"; and that Lea Wilson in the book Mr. Roberts has referred to, but has not seen, says that this translation is from Matthew's, but adds, "I mention this particularly because it is usually set down as Taverner's." Therefore, to avoid controversy on a point that I was not discussing, and at a time when I was not able to enjoy it, I added in proof-correction to the name of the one parent the name of the other reputed parent or relative, and made no definite "assertion" by so doing.

Differences arise very much more easily than resemblances from criticism or carelessness. Dore says that the changes made by Taverner were chiefly to give more forcible idiomatic renderings. Every critic mentions Taverner's faults. He does so himself. In his simple dedication to Henry VIII. he says there are "many fautes left behind uncastigat, either for lacke of learninge sufficient to so greate an enterpryse, or for default of leasure. I trust your Maiestie and all other y<sup>e</sup> shall rede the same wyl pardon me." It was evidently brought out under the auspices of Cromwell (in whose house Taverner then resided) as a cheap and popular edition, after Matthew's rapid sale had taken away the dread he had of a smaller cheaper foreign edition underselling his own. The desire of cheapness probably caused the plainness of the type, the want of illustrations, and possibly even some of the errors. I only discovered his numbering of the Psalms while correcting proof, and interpolated my note clumsily. In this arrangement he follows Coverdale and the Vulgate, not Matthew. But

I thought it worth noting for purposes of reference, as no allusion is made to this in the catalogues. The error Mr. Roberts notes in Isaiah lxiii. arises from the fact that in Matthew's version the word "trodden" is divided, one half ending the line, and the other half beginning the next line. Exactly two lines afterwards the same word and the same division occur, so, the eyes of Taverner's compositor becoming confused, he missed out the two lines altogether in his version.

The second issue of the Bible by Becke, 1551, claims to be Matthew's, though it is nearer Taverner's on the whole. One patent error has crept into Mr. Roberts's quotation from Cotton referring to Wilson: "In the Apocrypha the Third Esdras, Tobit, and Judith are entirely a new translation, differing from all others; the remaining books are Taverner's." But one of these, the Third Maccabees,\* had never appeared in any Bible. It had only been printed the year before: "The Thyrd Boke of the Machabees, not found in the Hebrew Canon. London, for Gualter Lynne, 1550, 12mo." This was incorporated with the 1551 edition by Becke. The word "bugge" is interesting to me, as it is the same as the Scotch word "bogie," a "terror" from something of supernatural origin and superstitious power. It also acts as a link of connexion between Matthew's, Taverner's, and Becke's Bibles, and of distinction from the other family, and need not be considered merely "a stupid nickname."

II. Relating to the notes. I can only refer Mr. Roberts to Becke's dedication for the assertion that his notes had not been printed before; and to the notes themselves for a certain amount of proof. Lewis says that in Matthew's Bible the notes were from Luther. Moulton states that the Concordance; the notes on Job, Numbers xxxiii., Psalms xlvii. to cxxxix. and on Selah, 2 Macc. xii. 44, and the preface to Solomon's Song, are all taken from Olivetan, and much explanatory matter from the commentaries of Pellican. Cranmer had asked Cromwell to get a licence from the king for Matthew's Bible because he liked it better than the other translations. But great objection was afterwards taken to the notes, on which some of his opponents based their plea for the new translation of 1539. Taverner drops Matthew's objectionable notes; Becke, at a later date, was free to use them. He follows Matthew's side references, as did Taverner, and made good use of Matthew's marginal notes. Yet he not only expands them, but adds fresh matter to an extent that would justify his assertion in his own eye and in those of his reading public. For instance, to Exodus xiii. Matthew has not a single note; Becke has nineteen lines in the text after the chapter. To Gen. iii. Matthew has very few explanations; Becke has forty terminal lines.

III. Relating to subsidiary matter. Taverner uses part of Matthew's preliminary matter; Becke (1549) uses it all, rearranging and adding somewhat. He introduces Tyndale's prologues, and, of course, writes a new dedication to a new king. All these materials are used in Becke's edition 1551, only varied by a few words in his dedication, to prove the connexion between this venture and his previous one.

I believe that I have a right to my opinion that even then Chaucer's 'Canterbury Tales' were so popular that the title could be used in a generic as well as a particular signification, that it was so used here, and that Becke meant its use to be rather "depreciatory" than otherwise. I cannot now give detail sufficient to satisfy Mr. Roberts. Space is limited. But I must emphasize the relation between Becke and Thomas Becon's 'Jewell of Joye.' Becke was evidently a friend and follower of Becon's.

\* See note in preceding column.

\* Dore's edition of 1888 has not yet reached the British Museum, but, securing it to-day, I find he has therein corrected himself and entered Becke's first Bible as Matthew's. He has made, however, some serious errors about 3 Maccabees, in pp. 142, 149, and 222.

† "A commodius Bible, with certayn sundry Prologues, scholles, or briefe Annotations (not heretofore in our native language publyshed)." Becke's Dedication, 1549 and 1551.



Some phrases of Becon's on the Anabaptists appear in Becke's poem against that heretical body, written in the following year. The unusual word "suffurate" appears in a dedication of Becon's with the same meaning as it bears in Becke's. 'The Jewell of Joye' must have been carefully read and studied before Edmund Becke wrote his 1549 dedication to King Edward VI. The parallels are very obvious and instructive, though too lengthy to be quoted in full. The one connected with Mr. Roberts's contention, however, must be given. The book is written in the form of a dialogue; the title is based on St. Paul's advice, "Rejoice in the Lord." Nothing else can give permanent joy, God's word is the "Jewell of Joye."

"Notable is the sentence of Plato whiche affirmeth that the publike weale is most fortunate and greatly auanced if such as be the gouernours thereof be eyther wyse or studious of wysdome. Therefore doeth the Scripture in so many places exhort to civile magistrats to be learned in y<sup>e</sup> lawe of God.....Many think it an unseemly thing for a man of nobility to be studious of holy letters. Haukes, dogges, dyse and cardes (as I may speake nothing of their service to Lady Venus) is their pastime and delectation. If they reade anythyng it is some vaine tryfle of love, or when they be best occupied, an history or cronicle."

Becon, to contrast with mere worldly reading, writes such books as 'Christ's Cronicle,' 'The Christen Knight,' 'The Fortress of the Faithful,' 'The Castell of Comfort,' 'The Reportes of Certain Men,' &c.

IV. Verbal. I think Mr. Roberts is right about "lucrous," though not about its absolute plainness; he must have seen it in summer weather, I saw it in winter fog. But I paid it several visits, used a powerful glass, and borrowed other eyes to aid my own. The difference, however, between "lucrous" and "luctous" is so trivial that it is not likely to mislead any one. The whole context agrees just as well with the one as with the other. Becke wanted to show the need of religion and justice in making laws, and to emphasize the money-grubbing and grief-causing habits of lawyers. He thought that if they read the Bible they would remedy these faults, and he did his best to provide them with a portable edition.

Your other correspondent, Mr. Hodson, writes more kindly of my little discovery, but his letter hardly requires a reply.

CHARLOTTE CARMICHAEL STOPES.

P.S. January 28.—I note in your issue of to-day that Mr. Roberts has also been mistaken in a letter. Though printer's ink blots the "wo" of "woman," it is surprising that such a careful critic did not notice the "the," or the greater space necessary for eight letters in two words than should have been necessary for four letters in the one word "Adam," the true text.

Huddersfield.

In the *Athenæum*, No. 3401, December 31st, 1892, John Daye's small folio Bible of 1551 is described as "another edition" revised of Becke's Bible of 1549. This is not correct. A comparison of the second chapter of the third book of Esdras with the same chapter (wrongly numbered chapter iij.) in the Bible of 1551 will show that the two are totally distinct translations.

Many other chapters afford the same evidence. The difference between the two Bibles is pointed out and illustrated in 'Old Bibles,' pp. 142-152 (Eyre & Spottiswoode, 1888), so that there is no need to occupy space on the subject.

The quotations given from the 1549 folio do not agree with my copy.

The New Testament of Becke's Bible is merely a reprint, and not an original work. Every line, both of text and notes, is taken from the 12mo. of 1548, a copy of which has just been added to the British Museum collection.

The third book of Maccabees did not appear

for the first time in Daye's Bible of 1551; it had previously been printed in Daye and Seres's 12mo. of 1549.

J. R. DORE.

#### A WARNING TO AUTHORS.

PLEASE let me recount my experience of Messrs. Warne & Co., publishers.

Sixteen years ago I wrote a semi-religious story for girls. It appeared in the *Quiver* in 1877, and was called 'Their Summer Day.' In 1883 I offered the copyright of it to Messrs. Warne. They bought it for 20l. or 25l. I stipulated that my name should not appear, or I should not, even then, have sold a story for so small a sum. Mr. Warne, I think, did not send me proofs; he certainly altered the name to 'Marie May; or, Changed Aims,' without consulting me. It was published by him in 1884 in a series of juvenile books by different authors. No name was printed on the title-page, only the titles of a few other early stories that had also been written for the *Quiver*.

Yesterday, to my surprise, I came across this book for girls—published sixteen years ago in a religious magazine, and nine years ago, in the manner I have described, by Messrs. Warne themselves—got up in the guise of a new novel, with my name upon and in it, as well as those of the works I have quite recently published. Moreover there is no date on the title-page, so that unsuspecting editors may review, and innocent readers buy, as a new book this very old one.

I am aware that Messrs. Warne had a right to republish the story, but I feel that they have taken advantage of my foolishness in not having the clause about the book being anonymous put into the agreement; that I made the condition the title-page of the early edition shows. In regard to the story itself, I hope I may not be judged by it. It is uninteresting and rather foolish, so that Messrs. Cassell (who were always very kind to me) gave me back the copyright, not caring themselves to reprint it. I offered it to Messrs. Macmillan, who had just published my children's book (in 1883); but though they are my intimate friends, they could not bring themselves to think this story good enough for them. I therefore took it to Messrs. Warne, but I should not have allowed them to publish it except on the understanding I have stated. I think it was quite up to the average of the semi-juvenile series in which they first published it; but I contend that it is most unjust to put it forth, with a dateless title-page, in a manner that shall make it pass as my recent work.

LUCY CLIFFORD (MRS. W. K. CLIFFORD).

#### Literary Gossip.

THE Royal Commission on a university for London is approaching the conclusion of the evidence, and its report will probably appear after Easter.

THE clever novel called 'An Exquisite Fool,' which appeared some little time ago and attracted general attention owing to the writer's graceful English and refinement of tone, turns out to be by Miss Poynter, the well-known author of 'My Little Lady' and several other pleasant works of fiction. The publishers thought so highly of it that they resolved on the experiment of issuing it anonymously—an experiment to which Miss Poynter reluctantly consented; but the novel having steadily, if slowly, won its way among the reading public, there has been general curiosity among those who admire it to know its author, and there seems now to be no harm in divulging the secret.

At the anniversary meeting of the Royal Historical Society on Thursday next the

President and Council will entertain at dinner at the Langham Hotel the venerable *doyen* of the Society, Mr. G. Hurst, on the occasion of his ninety-third birthday. Mr. Hurst has been for many years an active member of the Council, travelling from Bedford to attend the meetings, and he is announced to read an original paper before the Society in May next.

MR. HURST has been four times Mayor of Bedford, of which he is still an alderman and J.P., and he has taken a keen interest in the educational movement with which the town is inseparably connected. He is also a student of Bunyan, and not long since he read a paper on the history of the period to which the 'Pilgrim's Progress' refers.

UNDER the title of 'The Golden Book of India,' Messrs. Macmillan & Co. are about to publish a genealogical and biographical 'Dictionary of the Ruling Princes, Chiefs, Nobles, and other Personages, Titled or Decorated, of India,' compiled and edited by Sir Roper Lethbridge. Although the book claims no official authority, the editor has received assistance from those Indian officials who have charge of matters relating to dignities and titles; and he has also been fortunate in obtaining information from the princes, noblemen, and gentlemen whose names are included in the volume.

THE Girls' Public Day School Company will present its twenty-first report at the annual meeting on Wednesday week. The number of pupils has slightly increased, and there is a talk of opening fresh schools at Streatham Hill and Putney. The reports of the examiners of the Oxford and Cambridge Board show an improvement in the work done, and the candidates for certificates are growing more numerous. Dr. Abbott has retired from the Council, and Mr. W. Bousfield has been elected to replace him.

MR. SYDNEY PAWLING, a nephew of the late Mr. Mudie, the founder of the well-known library, is about to join Mr. Heinemann as a partner. Mr. Pawling has for a number of years been engaged in the management of Mudie's Library.

AFTER an interval of several years the third part of the 'New Dictionary of the Welsh Language,' by the Rev. D. Silvan Evans, including the whole of the letter C, is now completed, and will shortly be issued to subscribers by the publishers, Messrs. W. Spurrell & Son, Carmarthen.

DR. MUNK, the learned editor of the 'Roll of the College of Physicians,' is preparing a life of Sir Henry Hallford, President of the College of Physicians from 1820 to 1844. As Dr. Munk is one of the few surviving friends of Halford, and has also been given access to all his papers, the biography will be a valuable addition to the history of medicine in England.

MR. STANDISH H. O'GRADY has nearly completed an edition of the 'Cathreim Thoirdalbhagh; or, Triumphs of Turrough,' the history of the wars between the Normans and the Irish in Thomond, written in 1459 by John MacRory MacCraith for Tadhg MacNamara of Ranna. The text, which has never before been printed, will be accompanied by a translation and notes.

MR. JOHN DENNIS has in the press a selection from the works of Jeremy Taylor. Mr. Dennis prefixes an introduction. The publishers are Messrs. Innes & Co.

THE English Dialect Society are issuing to their members the books for 1892: the first volume, A to F, of 'A Glossary of Words used in Northumberland and on Tyneside,' by Mr. R. O. Heslop, and 'A Grammar of the Dialect of Windhill, in the West Riding of Yorkshire,' by Dr. Joseph Wright. The last named is illustrated by a series of dialect specimens, phonetically rendered, and has been written in order "to furnish specialists in English philology with an accurate account of the phonology and accidence of one of the most interesting of the Yorkshire dialects."

MESSRS. J. M. DENT & Co. have just concluded arrangements with Messrs. Smith, Elder & Co. for acquiring rights to issue a complete edition of the novels of the sisters Brontë, similar in style to their previous issue of Jane Austen. The set will make twelve volumes, and the first two, containing 'Jane Eyre,' are expected in March, other two volumes following each month. A series of thirty-six drawings is being made by Mr. H. S. Greig, which will be reproduced in photogravure, besides which there will be specially designed title-page and ornaments by Mr. F. C. Tinney, and portraits of the authors. The same firm are about to publish in similar style an edition of Mackenzie's 'Man of Feeling.'

In the reissue of the second edition (1887) of his work on the 'Land Laws,' in the 'English Citizen Series,' Sir Frederick Pollock makes the following remarks on Prof. Vinogradoff's article in the *English Historical Review* for January:—

"For more than fifty years Allen's explanation of folk-land as *ager publicus* has been generally accepted. But Mr. Vinogradoff succeeds, I think, in showing that it is neither necessary nor satisfactory, and that Spelman, two centuries ago, was right after all. The word itself is known to occur only three times in Anglo-Saxon legal documents. In every one of these the context is satisfied by taking it to mean not land belonging to the State as opposed to private land, but land held by folk-right, the old customary law, as opposed to land held by the exotic and comparatively modern title of a charter or 'book.' This is in accordance with the usage of *folc* in other compounds: and the one passage in the Anglo-Saxon dooms where folk-land is distinctly spoken of certainly points, in its most natural reading, to everything being folk-land which is not book-land. It thus becomes superfluous to seek a special name for land held by private persons under the general customary law. My 'heirland' must even go the way that a better man's 'ethel' and 'alod,' namely Kemble's, have gone already: and my suggestion that 'all common land theoretically remained folk-land' (p. 202) is swallowed up in the simpler position that it was never anything else. This does not settle the question whether there was not in fact a sort of public fund of land administered by the King and the Witan. Indeed the 'King's folk-land,' which is once expressly mentioned, would seem to be like the private estates of the Crown in modern times as distinct from the Crown lands dealt with as national property. And the curious preamble of Cod. Dipl. 1312 (of which I have cited one passage at p. 25 of this book) seems to point in the same direction, though it is not very clear. So does Bede's well-known letter to Egbert. But the elaborate theories of state and com-

munal property in Anglo-Saxon times which have been built on Allen's interpretation of folk-land have, to the best of my judgment, lost their foundation.....I have stated it as a probable opinion (p. 202) 'that a large proportion of the grants of book-land were in truth grants of lordship and revenues and of nothing else.' That this was so now seems to me beyond doubt; and it seems highly probable that such grants carried with them rights of private jurisdiction. Mr. Adams's ingenious argument (in 'Essays in Anglo-Saxon Law') for the late origin in England of the courts afterwards known as manorial cannot, I think, be supported. His evidence is merely negative, and Continental analogies, general probability, and various pieces of indirect evidence, are all the other way. I must add that I feel more and more doubtful whether a free village community, as it was currently talked of twenty or even ten years ago, ever really existed in any Anglo-Saxon kingdom."

MR. STOFFORD BROOKE, in the lecture he is going to give before the Irish Literary Society, intends, we believe, advocating the development of Anglo-Irish, not as a dialect in the ordinary fashion, but somewhat after the method adopted by the late Sir Samuel Ferguson. Mr. Percival Graves will take the chair. Talking of Irish, we may mention that in the editing of the library of Irish literature to which Sir Gavan Duffy lends his name, Mr. W. T. Rolleston and Mr. Douglas Hyde (noted for his contributions to folk-lore) will take an active part.

In the fifth annual report of the Committee of the Paddington Free Library it is stated that there is every probability that, sooner or later, the ratepayers will be in favour of the adoption of the Free Libraries Acts.

THE late Lord Brabourne was the author of 'Stories for my Children,' 'Friends and Foes from Fairyland,' 'Crackers for Christmas,' 'Moonshine,' and a number of other popular works. He also edited the letters of Jane Austen.

THE Rev. C. Swynnerton writes to us to complain of our remark last week that to his 'Indian Nights' Entertainment' he might have added a "few notes on local practices and beliefs where the text is more especially suggestive," for he says he has supplied them in his "index with notes." We confess we did not look in the index for notes, and apologize for the oversight. At the same time we think the text might have advantageously been illustrated with copious foot-notes, which the ten or twelve pages of index at present appended have not rendered superfluous.

THE Parliamentary Papers this week include Science and Art, Calendar, History, and Summary of Regulations (2s. 2d.); and Historical MSS. Commission, Calendar of the MSS. of the Marquis of Salisbury, K.G., preserved at Hatfield House, Part IV. (2s. 11d.).

## SCIENCE

### GARDENING LITERATURE.

*Contributions to Horticultural Literature.* By William Paul. (Waltham Cross, Paul & Son.)—During the last half century there have been few more prolific writers than Mr. W. Paul. In the present volume he has gathered together under three heads—"Roses," "Trees and Plants," and "Fruit Culture and Miscellaneous"—a large number of his essays and contributions to

the gardening papers. The arrangement is so arbitrary that the title "Miscellaneous" would, in each case, have been the most fitting. Mr. Paul writes well and clearly, probably because he knows so thoroughly what he is writing about. Several of his essays here reprinted have already historic value, and their importance will increase as horticulture advances and daily opens up new subjects for admiration or consumption. By the naturalist also Mr. Paul's observations will be received with respect, for he is evidently a good observer, and in his many experiments he has not gone to work haphazard, but has ever had a definite aim in view. As a man of business, Mr. Paul naturally looks upon matters from a somewhat different standpoint from that adopted by the biologist. This difference, however, is far from disadvantageous, and it saves the author from bias towards this or that theory. Where there are so many illustrations it is difficult to select one in particular; but we take one on the flowering of apple trees as a fair example of Mr. Paul's powers, both of observation and of inference. In it he records the comparative peculiarities of nearly a hundred sorts of apple blooms, and shows how the amount of the crop may depend very materially on the organization of the parts of the flower and the date of flowering. To the professional gardener Mr. Paul's book needs no commendation; but we may add that the general reader interested in his garden or one in search of facts in illustration of biological principles will find these contributions both interesting and practically valuable.

*Garden Design and Architects' Gardens.* By W. Robinson, F.L.S. (Murray.)—The most valuable thing about this small book is the illustrations. The woodcuts are exceedingly pretty, and they illustrate Mr. Robinson's views. Sometimes, as we think, they prove what the author does not want them to prove, as in the case of Wakehurst, an Elizabethan house with grounds not terraced, but which would, to our fancy, be improved by something to show that the house did really not sprout through the turf, as it appears to do. That is a matter of opinion, upon which we do not care to insist too strongly, lest we fall into the worst error of this book—its dogmatism. There is some excuse for this combative-ness, for the architects set the example in two books—'The Formal Garden in England,' by Reginald Blomfield and F. Inigo Thomas, and 'Garden Craft, Old and New,' by John D. Sedding—which were reviewed in these columns at the time of publication, and to which the present is intended as a reply. The fight, however, is not quite a fair one, for the architects showed only too plainly that they knew little of gardening, mistook its aims, and displayed little sympathy with its methods, whereas Mr. Robinson is a man whose taste and experience render him an authority on decorative gardening. His authority would be enhanced if he would allow that his antagonists might possibly sometimes be right from their point of view, and that even in gardening there is room for difference of opinion. In looking over these pages we find such a profusion of contemptuous epithets bestowed on the architects that we close the book with regret that the gardener should have so weakened what otherwise was a strong case.

### ASTRONOMICAL NOTES.

SEVEN small planets have already been discovered by photography in the present year. If all announced are really new, these will raise the whole number known to 360. But, according to the plan recently adopted, they are to be provisionally distinguished by the letters of the alphabet following the year of discovery, and the seven announced last month are thus called Planets 1893, A to G, in the order, not of discovery, but of announcement. A, E, and G were first registered on photographic plates by M.

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Charlois at Nice on the 17th, 20th, and 21st ult.; the other four by Dr. Max Wolf at Heidelberg: B and D on January 12th, C and F on January 16th.

The forty-seventh *Annual Report* (for the year ending October 31st, 1892) of the *Director of the Astronomical Observatory of Harvard College* has been received. Photometric researches, especially as applied to the systematic observation of variable stars, have occupied a large share of the attention of Prof. Pickering and his assistants. Other observations have not been neglected; and celestial photography has been actively carried on as before with the 8-inch Draper telescope, the examination of the plates having led, as usual, to the discovery of a large number of interesting objects, and in particular several new variable stars have been detected by the perception of the hydrogen lines bright in their spectra. Not the least interesting part of the report is that relating to the subsidiary station at Arequipa, Peru, which has continued under the charge of Prof. W. H. Pickering. The appearances of the planets have been studied there, and confirmation has been obtained of Prof. Schiaparelli's slow period of rotation of Mercury. Only negative results have accrued from the observation of Venus, but much additional information has been arrived at with respect to the details of the surface of Mars. Very satisfactory photographs have been obtained of the Magellanic clouds, showing their composition to be partly of nebulous matter; also giving evidence of the spiral structure of the larger of the clouds.

Prof. Porter, Director of the Cincinnati Observatory, has recently issued a valuable catalogue (resulting from meridian-circle observations made since 1888) of 1,340 stars, with careful determinations of their proper motions.

Mr. Burnham has communicated to the *Astronomische Nachrichten* (Nos. 3141-2) the results of his observations of double stars at the Lick Observatory from the beginning of 1892 until his connexion with that establishment ceased in the month of June. They are comprised in a catalogue which is the nineteenth he has formed of the kind, those preceding having appeared in different astronomical periodicals; the difficulty of reference to so many has led Mr. Burnham now to prepare for publication a general catalogue of all the double stars discovered by him from the commencement of his work on Mount Hamilton. In his observations throughout special attention has been given to double stars which had not recently been measured and to pairs which are known to be in rapid motion. Of these perhaps the most interesting is  $\kappa$  Pegasi (a star of the fourth magnitude), the last double in the present list, the period of which is probably shorter than that of any other known binary in the heavens, so that it has more than completed a revolution since its discovery in 1880. As the result of a graphical method, Mr. Burnham in 1891 found the period to be 11.13 years; Prof. von Glase-napp more recently undertook a rigid investigation, and determined this to be 11.54 years.

Mr. Lynn's *Remarkable Comets* (Stanford) is a small historical work of reference to those comets which may be considered remarkable for their brilliant appearance, their periodic returns, or for any other circumstance respecting them, and will be handy as a guide to expected future appearances.

#### SOCIETIES.

**ROYAL.**—Feb. 2.—Sir J. Evans, Treasurer, in the chair.—The following papers were read: 'A New Portable Miners' Safety-Lamp, with Hydrogen Attachment for Delicate Gas-testing; with exact Measurements of Flame-cap Indications furnished by this and other Testing Lamps,' by Prof. F. Glöwe, 'On a Meteoric Stone found at Makariwa, near Invercargill, New Zealand,' by Prof. Ulrich, 'On Operators in Physical Mathematics, Part I,' by Mr. O. Heaviside, and 'On certain Ternary Alloys: Part VII., Alloys containing Zinc together with

Lead (or Bismuth) and Cadmium (or Antimony),' by Dr. A. Wright.

**GEOLOGICAL.**—Jan. 25.—Mr. W. H. Hudleston, President, in the chair.—Mr. G. B. Laffan was elected a Fellow.—The following communications were read: 'On Inclusions of Tertiary Granite in the Gabbro of the Cullin Hills, Skye; and on the Products resulting from the Partial Fusion of the Acid by the Basic Rock,' by Prof. J. W. Judd, and 'Anthracite and Bituminous Coal-beds: an Attempt to throw some Light upon the Manner in which Anthracite was formed; or, Contributions towards the Controversy regarding the Formation of Anthracite,' by Mr. W. S. Gresley.

**SOCIETY OF ANTIQUARIES.**—Feb. 2.—Mr. A. W. Franks, President, in the chair.—The following gentlemen were elected Fellows: Messrs. H. Jones, C. T. D. Crews, H. Peet, J. Venn, and G. B. Fletcher.—The Rev. J. T. Fowler exhibited a photograph of a mediæval mortar and rubbing of an incised slab with Runic inscription from the island of Gotland.—Mr. E. Howlett exhibited a small Roman or Saxon earthenware lamp with short stalk, found at Hexham.—Mr. L. B. Phillips exhibited a gold ring with a large table diamond, engraved on the back with two hearts surmounted by a coronet.—Mr. Waller read a paper on the carvings of the roofs in Mildenhall Church, Suffolk, in which he suggested that the figures in the nave formed part of a scheme in which the central subject was a Majesty, now lost.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—Feb. 1.—Mr. A. Wyon in the chair.—The progress of the arrangements for holding the annual Congress at Winchester was detailed.—Mr. E. Ebbelwhite exhibited some late Roman coins obtained by him in Germany, similar to others which are not unfrequently found in this country.—Mr. E. Way described a curious silver medal of Francis Bacon and also a good impression of Simon's crown piece of Charles II. He also exhibited a drawing of Antiquity Hall, near Oxford, a building now demolished.—The first paper was 'On the Sculptured Crosses at Otley Church, Yorkshire,' by Mr. J. R. Allen. During the restoration of the building, a few years since, a considerable number of carved stones were found, either under the flooring or embedded in the walls, having been reused as old material. These prove to be fragments, for the most part, of the shafts of ancient crosses, and they are covered with carving of scrolls and interlaced patterns. A wyvern carved in high relief appears on two sides of one of the fragments. Another has busts of saints or ecclesiastics above one another, each under a semi-circular arch. There are seven or eight of these fragments, one having figures carved in a different style, similar to the work on two or three examples elsewhere, which have been called Danish, with great probability.—Mr. Park Harrison pointed out the similarity of the patterns to those on early Saxon MSS., and suggested that the hands that could design their patterns could equally prepare these for the stone carvers.—Mr. Loftus Brock believed that the fragments must be of date anterior to the Norman Conquest. Norman ornament was well known, but not a single pattern here was in the style of that period, as would certainly have been the case were the date later than the Conquest. Full-sized rubbings of all the stones were exhibited.—A second paper was read by Mr. C. Davis on the royal visits to Wandsworth. From local records the lecturer had collected a lengthy list of the passages of the kings and queens of England through the town. After hinting at what might have occurred in prehistoric times, he referred to visits paid consequent upon the foundation of Merton Abbey; to Richard II.'s visit in 1392, when the Lord Mayor was pardoned; and from the parish books, to many visits paid by Henry VII. to Wandsworth Manor, by Queen Elizabeth on going to Putney, and by succeeding monarchs for various purposes.—The paper was illustrated by many views and photographs.

**LINNEAN.**—Feb. 2.—Prof. Stewart, President, in the chair.—Mr. J. Percival was elected, and Mr. W. Whitwell was admitted a Fellow.—On behalf of Mr. T. Scott, the Secretary read a report on the Entomotraca from the Gulf of Guinea collected by Mr. J. Rattray.—Mr. H. Bernard gave an account of two new species of Rhux.—An important paper by Mr. A. Lister, 'On the Division of Nuclei in the Mycetozoa,' gave rise to an interesting discussion, in which Dr. D. H. Scott, Prof. Howes, and others, took part.—This was followed by a paper 'On the Structural Differentiation of the Protozoan Body as studied in Microscopic Sections,' by Mr. J. E. Moore.

**MICROSCOPICAL.**—Dec. 21.—The President, Dr. R. Braithwaite, in the chair.—After the formal business necessary to be done at the meeting preceding the

Annual Meeting, the Society adjourned, as a mark of respect to the lately deceased Sir R. Owen, the first President of the Society.

**Jan. 18.—Annual Meeting.**—Dr. R. Braithwaite, President, in the chair.—The President gave an address 'On the Development of Mosses and Sphagnum,' illustrating his subject with drawings and slides under microscopes in the room.—The Annual Report and the Treasurer's statement of accounts having been read and adopted, the following were elected as officers and Council for the ensuing year: President, Mr. A. D. Michael; Vice-Presidents, Dr. R. Braithwaite, Mr. F. Crisp, Mr. J. Glaisher, and Prof. C. Stewart; Treasurer, Mr. W. T. Suffolk; Secretaries, Prof. F. Jeffrey Bell and Dr. W. H. Dallinger; Ordinary Members, Dr. Lionel S. Beale, Mr. A. W. Bennett, Rev. Canon Carr, Mr. E. Dads-well, Mr. C. H. Gill, Dr. R. G. Hebb, Mr. G. C. Karop, Mr. E. M. Nelson, Mr. T. H. Powell, Prof. U. Pritchard, Mr. F. H. Ward, and Mr. T. C. White.

**INSTITUTION OF CIVIL ENGINEERS.**—Feb. 7.—Mr. H. Hayter, President, in the chair.—It was announced that 4 Associate Members had been transferred to the class of Members, and that 12 candidates were admitted as Students.—The monthly ballot resulted in the election of 3 Members and 32 Associate Members.—The discussion upon the papers by Messrs. Collins and Malcolmson on 'Smelting Processes' was continued and concluded.

**ROYAL INSTITUTION.**—Feb. 6.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Mr. F. Canton and Mr. W. R. Malcolm were elected Members.—*Hodgkin's Trust.* The following resolution from the Managers was read: 'Having regard to the fact that the work of the Institution is devoted to the attainment of truth, and thereby constitutes in itself an investigation of the relations and co-relations existing between man and his Creator, Resolved, that the income of the fund be devoted to that work; and that once in seven years a sum not exceeding 100 guineas be paid to some person to be selected by the Managers for writing an essay showing how the work of this Institution has during the preceding period of seven years furthered the objects of the trust.'

**SOCIETY OF ENGINEERS.**—Feb. 6.—Mr. J. W. Wilson, jun., the President for 1892, first occupied the chair, and presented the premiums of books awarded for papers read during his year of office.—Mr. W. A. McIntosh Valon, the new President, having taken the chair, delivered his inaugural address.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—Feb. 7.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by Mr. P. le Page Renouf in continuation of his former papers on the Egyptian 'Book of the Dead,'—and one by the Rev. A. Löwy, 'Note on a Babylonian Brick.'

**SHORTHAND.**—Jan. 31.—Mr. T. R. Wright in the chair.—Dr. H. Sweet read a paper on his recently published 'Current Shorthand,' a pure script method of the German type. Like the system of Gabelsberger and Stolze, Current Shorthand is written on the up and down slopes of ordinary longhand, and employs a special line (hair stroke) for the special purpose of joining up the alphabetic strokes, which are nearly all down strokes. Avoiding on the one hand the two kinds of thickening and other impracticable distinctions that he attributes to Gabelsberger, the excessive use of position attributed to Stolze, and some other devices which are designated 'sham distinctions' because they are never maintained in practice, Dr. Sweet relies mainly upon joined vowels for their legibility, and on the form of his consonants for clearness, lineality, and cursiveness. The manual of 'Current Shorthand' deals with two different styles—the first orthographic, in which the ordinary spelling is faithfully reproduced, and the second a strictly phonetic method—but his lecture dealt only with the phonetic style. The author sketched the leading phases in the evolution of his system from the beginning in 1884 to its completion last autumn, and he thinks he has discovered the first satisfactory solution of the vowel problem by providing a separate symbol for each vowel, which may be joined to the consonants, but being subordinated to them may also be left out at will, without altering the general appearance of the words or destroying lineality, which is almost as perfect as in ordinary longhand. This object is secured chiefly by the device of writing the characters on two different levels, one set projecting above, and the other below the line. Besides the vowel characters, which are minute, three sizes of consonant characters are used, but no halving or thickening devices are employed.—A discussion followed, in which the President, Mr. L. J. Dessurne, Mr. E. Guest, and other members took part. The great resource and practical skill shown in the working out of the con-

tractions and the other details of both the orthographic and phonetic styles were admitted, but a doubt was expressed whether they could be worked concurrently, except at a greatly reduced speed. Mr. Guest pointed out that an analysis of a passage of sixty syllables in German, as expressed by Gabelsberger, and a passage of the same length from 'Current Shorthand,' did not support the contention of the late Mr. Lecky that the English system is briefer than the German one. Instead of the 144 pen movements of Gabelsberger, Dr. Sweet employs for the 60 syllables over 200; and although the English specimen seems more direct and compact, and could probably be written with less hesitation, and therefore somewhat more rapidly, it could not be written in the same time as in Mr. Pitman's Phonography, which would only require about 100 marks; as in Taylor, Lewis, or Gurney, with from 120 to 130; or the more modern systems, Pocknell's Legible Shorthand, which would require about 94, or Guest's Compendious Shorthand, which would express the passage with equal fulness in 72 marks. It would not be difficult, however, for Dr. Sweet to reduce his specimen to about the same number of elements that a Gabelsberger writer would employ.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 3.—'Electricity and Heat,' Mr. S. Bidwell.  
Society of Arts, 8.—'Practical Measurement of Alternating Electric Currents,' Lecture III., Prof. J. A. Fleming. (Cantor Lecture.)  
Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.  
Institute of British Architects, 8.—'The Cathedral of Palma, Majorca, with some Notes of Buildings in its Neighbourhood,' Col. L. Frendberger.  
Geographical, 8.—'Twenty Years' Travel in South Central Africa,' Mr. F. C. Selous.  
Tues. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
Civil Engineers, 8.—'Electric Railways,' Dr. B. Hopkinson.  
Zoological, 8.—'Cranial Osteology, Classification, and Phylogeny of the Dinorthisidae,' Prof. T. J. Parker; 'Presence of a distinct Coracoidal Element in Adult Birds, with Remarks on its Homology,' Mr. R. Lydekker; 'Present Range of the European Bison in the Caucasus,' Dr. G. Raddo; 'Miocene Squirrels, with Remarks on the Denition and Classification of the Sciurine C. General,' Dr. C. J. Forsyth-Major.  
Wed. United Service Institution, 3.—'Probable Effect of the Changes in Modern Warfare on the Mercantile Marine,' Capt. W. C. Crutchley.  
Meteorological, 7.—'Report on the Phenological Observations for 1899,' Mr. E. Mawley; 'Relation between the Duration of Sunshine, the Amount of Cloud, and the Height of the Barometer,' Mr. W. Ellis; 'Winter Temperatures on Mountain Summits,' Mr. W. P. Brown.  
Folk-lore, 8.—'Further Notes on Folk-Drama,' Mr. T. F. O'Riada; 'Folk-lore Survivals on the Upper Indus,' Rev. C. S. Swanton.  
Society of Arts, 8.—'Detection and Estimation of Small Proportions of Inflammable Gas or Vapour in the Air,' Prof. F. Clowes.  
Microscopical, 8.—'Chromatic Curves of Microscope Objectives and an Improved Form of Edinger's Apparatus for drawing Objects under Low Powers,' Mr. M. Nelson; 'The Rotifers of China,' Surgeon V. G. Thorpe; 'Certain Cystic Worms which simulate the Appearances of Tuberculosis,' Dr. G. M. Giles.  
British Archaeological Association, 8.—'The Parish and Church of Redfont, Middlesex,' Mr. E. A. Ebbelwhite; 'Monumental Brasses in Westminster Abbey,' Mr. A. Oliver.  
Thurs. Royal Institution, 3.—'Factors of Organic Evolution,' Prof. F. Geddes.  
Society of Arts, 3.—'The Progress of India under the Crown,' Sir W. W. Hunter.  
Royal, 4.  
London Institution, 6.—'The Women in the Buddhist Reformation of the Sixth Century B.C.,' Prof. Rhys Davids.  
Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.  
Linnæan, 8.—'Life History of the *Acidium* on Paris Quadrifolia,' Mr. C. F. Fowling; 'Contributions to the Natural History of the Flower,' Mr. J. C. Willis.  
Chemical, 8.—'Election of Fellows,' 'Platinous Chloride,' Mr. W. A. Shenstone; 'Meeting-Points of Compounds of similar Constitution,' Dr. Kipping; 'Electrolysis of Sodæ Ethylic Camphor,' Dr. Walker; 'New Base from *Cordylus corni*,' Dr. Dobbin and Mr. A. Lander.  
Antiquaries, 8.—'Bronze Weight with Shields of Arms found in Hants,' Mr. T. F. Kirby; 'A Remarkable Series of Iron Tools found at Silchester in 1890,' Sir J. Evans; 'A Late Celtic Lake Dwelling found near Glastonbury,' Mr. A. Bulleid.  
Fri. Geographical, 8.—'Educational Lecture,' Mr. H. J. Mackinder.  
Society of Arts, 8.—'The Development and Transmission of Power from Central Stations,' Lecture VI., Prof. W. C. Unwin. (Howard Lecture.)  
Royal Institution, 9.—'Turacin,' Prof. A. H. Church.  
Sat. Royal Institution, 3.—'Sound and Vibrations,' Lord Rayleigh.

## Science Gossip.

The Croonian Lecture is to be delivered before the Royal Society by Prof. Virchow on March 16th, the subject being 'The Position of Pathology among the Biological Sciences.'

An illustrated general natural history, to be known as "The Royal," which has been in preparation for many months under the direction of Mr. Richard Lydekker, will shortly make its appearance in shilling monthly instalments, the six volumes of which it will eventually consist being issued half yearly. The list of contributors includes Mr. Lydekker himself; Mr. Ogilvie Grant, of the British Museum; and Mr. Eagle Clark, of the Edinburgh Museum. There are to be over seventy chromo-lithographs from drawings by Kuhnert, Holding, and others, and, in addition to reproductions from the *Proceedings* of the learned societies, there are to be some 1,600 full-page and other engravings from photographs and sketches by

draughtsmen engaged on the new edition of Brehm's 'Tierleben,' now in the course of publication at Leipzig. The publishers are Messrs. F. Warne & Co.

MR. MACKENZIE, of Glasgow, is about to bring out a new edition of Mr. F. H. Groome's 'Ordnance Gazetteer of Scotland,' which will give the new census figures, and will also record the many changes recently effected by the Boundary Commissioners.

THE sad death of Mr. J. E. H. Gordon, by a fall from his horse, has deprived English science of a clever, ingenious, and versatile electrician. He was educated at Caius College, Cambridge, and after taking his degree in 1875 he turned his attention to electricity. He delivered four lectures on static electric induction at the Royal Institution, which were published in 1879. In the following year he published his most elaborate work, a treatise on 'Electricity and Magnetism,' in which he had the co-operation of several distinguished men. He subsequently brought out a handbook of 'Electric Lighting' and a manual of 'Electricity for Schools.' A dozen years ago or so Mr. Gordon contributed some reviews to the *Athenæum*, but of late his attention was almost wholly given to practical work and the superintendence of his large business. He was a man of many friends, popular wherever he went.—The deaths are also announced of Mr. Whipple, Superintendent of the Kew Observatory; and of the eminent Belgian electrician M. van Rysselberghe.

An English translation is to be issued of the recollections of the late M. Werner von Siemens, the well-known electrician, which appeared in German in December last.

A CONVERSAZIONE has just been held at Firth College, Sheffield, to celebrate the completion of the additional building. The addition comprises new physical and biological laboratories, workshop, and class-rooms, and considerably increases the accommodation available for teaching purposes. The cost, 5,500*l.*, has been wholly raised from local subscriptions.

THE death is announced, at the age of twenty-nine, of M. Pictet-Diodati, a young naturalist of Geneva, full of promise.

## FINE ARTS

## THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fourth Notice.—British Figure Pictures and Landscapes.)

WILKIE is well represented by that effective sketch at large, the best result of his tour in Spain, *Columbus at La Rabida* (No. 133), painted, as Dr. Waagen said, under the influence of Murillo and Velazquez, and exhibited in 1835. It was bought by Mr. Holford, whose son lends it now. Among the dramatic pictures of Wilkie, not pieces of *genre*, this shares the palm with the admirable 'Knox preaching before Queen Mary,' which is in the Peel Collection, National Gallery, and in regard to style it is his masterpiece. Wilkie received 500*l.* for it. Severn's *Scene from 'The Ancient Mariner'* (15), often mentioned, but seldom shown, is, we think, a much over-praised picture. The design is melodramatic, and it embodies incidents—such as the shadow of the skeleton Death cast by the low sun upon the sail of the ridiculously contrived shallop (it is nothing more) of the 'Ancient Mariner'—which are not fit for painting, though the calm sea and the lurid sunset are impressive and allowable pictorial elements. Severn failed to see the unpractical character of a solid angel in such a case as this. Much of the painting is weak, and the drawing, as of the sinking shallop, bad. Lord Coleridge bought it from the collection of Mr. Halliday of Glenholme, Minehead, where it had been for many years.

Sir Edwin Landseer's *There's Life in the Old Dog Yet!* (37) owes not a little of its popu-

larity to his sense of the value of a telling incident, which was one of the causes of his success. The rocky gully, the fallen animals and the huntsman are treated with all the technical conventions of Sir Edwin's later days so different from the work of his youth. There is a great deal of deft and masterly painting of a mannered sort, and the picture strongly reminds us of the scholastic masters of the decadence of art. The landscape is a mere piece of scene-painting. Yet what a feat of draughtsmanship is the deer, especially its foreshortened antlers! The blackness of the shadows, due to the studio light in which this Highland subject was painted, is greatly against this ambitious picture. It was executed in 1838, and when it was at the Art Treasures, Manchester, 1857, a country visitor made an amusing blunder with regard to it. A comrade, reading its title from the catalogue, applied it to Herbert's 'Learn disinheriting Cordelia,' which hung just above. 'Ah! so there is life in the old dog,' said the visitor; 'to be sure!' Landseer's early developed power of painting lions at life size is obvious in *Lion aroused from his Rest* (14), which is instinct with style, and wonderful for a lad of eighteen.

The last but one of the British figure painters on our list is J. F. Lewis, whose two pictures, brilliant and solid, yet rather laboured and hard, are excellent examples of his powers. Of these Mrs. Woolner's *Bezestein Bazaar, Cairo* (45), is the more important and the better work. It depicts an Eastern bazaar with prodigious force and unusual breadth and simplicity of effect. Sumptuous in colour and strong in tone, a marvel of elaboration as this famous piece is, it is as soft as it is splendid. Dated '1872,' it must not be mistaken for the larger view of the same bazaar, which Lewis was fond of painting, of an earlier date and measuring 80 in. by 24 in. The picture before us was executed when Lewis was sixty-nine years of age and had two more years of a healthy life to enjoy. It was No. 332 at the Academy in 1874. *The Doubtful Coin* (38) belongs to 1869, and was No. 97 here in that year, and called 'The Seraph.' A scene in a Cairo bazaar, it shows a lady, wrapped in flaming yellow and black upon which the intense sunlight falls, attentively watching through the eye-holes of her veil the looks of a suspicious money-changer while he tests a coin she has given him. Both these are capital figures. Excellent are the minor figures, especially the female attendant who stands behind the lady. Brightly illuminated and vivid as are the local colours of this noteworthy piece, it is by no means deficient in harmony and breadth. Technically speaking, it is not difficult to see that in No. 45, as well as in No. 38, there is much that is as mechanical, not to say as mannered, in the touch as there is in the Landseer, 'There's Life in the Old Dog Yet!' which hangs immediately above the older Lewis, and otherwise forms a curious contrast to it. It is thus extremes meet—a Landseer that is, after all, but a kind of scene-painting, and a picture that almost rivals Meissonnier in fineness of touch, brilliance of colour, and clearness of shadows. Lewis was born in 1805, and John Phillip, who comes next, the last of our figure painters, entered this world in 1817. He was in his prime when the capital and well-known *Chat round the Brasero* (36) came here as No. 132 in 1866, and every one was delighted with the spirit and humour of the design. The laughing face of the strapping wench who is listening to the portly priest we have always thought beyond comparison the best of John Phillip's achievements of the sort. This is a capital piece of rich and gay colour; its chiaroscuro was studied with exemplary care and art of that excellent kind which succeeds best in hiding itself. Apart from this and the vivacity of the design the execution of the picture is slipshod beyond the wont of Phillip's earlier days, when, with

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Scottish subjects like Wilkie's, he won distinction. 'A Chat round the Braserio' retains its brightness, and is practically unchanged by time.

The landscapes now command our attention, and first in time, as in merit and honour, Turner has the *pas heze* with his famous *Festival upon the Opening of the Vintage of Macon* (137), a semi-classic theme treated in the manner of Claude, and so well known that we need not describe it. Grand as it is, we fear its glories may soon pass away; the signs of darkening in the foreground and of fading in the sky are but too plain evidences of a deterioration which progresses with increasing rapidity, and strikes us with greater and greater force every time the picture comes to review. Constable, who was born in the year after Turner, is represented here by two landscapes, which—apart from all questions of their genuineness which recent letters in our columns have brought to the front—interested us so little that, but for the controversy that has sprung up, we should have passed them by, as we pass half the pictures here, undiscussed and unnoticed. As the matter now stands, however, we are—of course, without imputing the shadow of a suspicion of fraud to any one concerned with them—compelled to say that we see very few, if any, signs of Constable in *The Keeper's Cottage* (10). In our opinion its roughness is real, and not the apparent roughness of Constable, while its opacity and the confusion of parts which distinguishes the picture, not to say the crudity of its tones, the lack of clearness in its colour, and of limpidity in the sky, forbid us to welcome it as due to his palette, his brush, or to that magical palette-knife of which he was so fond. In our opinion, the foreground puts the ascription to Constable out of the question; and the sky, too, condemns it. Mr. Orrock is entitled to form his opinion; it is our duty to offer our own. Comparing this work with *Salisbury Cathedral* (134), we prefer the latter, which, despite all its shortcomings, slovenliness, and lack of research, is in its composition and its local colours something like a Constable, possesses a considerable share of clearness, and evinces intelligence of a higher order on the part of the artist than No. 10. Yet we should require more than a pedigree, inscriptions, or anything of that kind before we accepted either of these pictures as due to C. R. Leslie's bosom friend.

We pass to Callcott, who was born three years after Constable, and look with respect, if not with enthusiasm, at his almost panoramic *Mouth of the Tyne* (12), because it is a capital instance of what he could do in the way of taking all colour, energy, and wealth of tone out of Nature. Here is poor Nature with, so to say, her hair cut—indeed, barbered ten times over. A less accomplished and self-satisfied man than this amiable Academician would have left unpainted the mouths of the Thames and the Tyne, which in his time were the happy hunting-grounds of Turner, Chalon, Vincent, Cox, and Chambers, and turned to themes suited to his calibre, such as Virginia Water. This picture is not to be compared with Lord Leconfield's 'Sea-piece,' No. 101 here last year. We have seen more masculine and far sounder Vincents than *Landscape, with Cattle* (40), can pretend to be; its smoothness and thinness are against it. Still, it is certainly pretty, and looks like a feeble imitation of Turner's art at about 1827.

#### NEW PRINTS.

M. LAGUIERME has etched a large plate after the celebrated 'Children of Charles I.,' and Messrs. T. Agnew & Sons have published it. We have received a proof on Japanese paper, one of 125, to which the publication is restricted. When it was at Whitehall the picture was catalogued by Vanderdoort as "No. 1. Done by Sir Ant. Vandike, Imprimis. In the

breakfast-chamber above the table the picture of the King's five children in one piece, with a great dog with them, in a blue and carved gilded frame." It is obviously the painting referred to in the list of Van Dycks which was placed in the hands of Bishop Juxon in order that the king's debt to the painter might be cut down. It was there described as "Le Prince Charles avecq le duc de Jarc, Princesse Maria, Pse Elizabet, Ps Anna." The Van Dyck is mentioned again in King James's catalogue of Whitehall pictures by Chiffinch as "No. 483. By Vandyck, King Charles the First, his children with a great dog," and in Vertue's time, 1758, when it was at Kensington; George III. bought it from the Earl of Portmore. It is not to be confounded with the group of three of the royal children at Windsor. It is signed "A. Van Dyck," and dated 1637 (so Waagen said), and was painted shortly after the group of three figures. The picture is Smith's No. 208, and was engraved by Baron, M. Gaujean, Bourne, Cousin, and Richard Cooper severally, as well as lithographed, mezzotinted, and otherwise reproduced. Smith, M. Guiffrey, and the Art Treasures Catalogue, 1857, said Strange engraved it; but that was a mistake, though Sir Robert engraved the group of three figures. It was No. 41 at the British Institution in 1821, No. 5 at the same place in 1834; No. 683 at Manchester in 1857; No. 591 at the National Portrait Exhibition, 1866; and No. 41 at the Grosvenor Gallery in 1887. Of the Princess Anna, who died young in 1640, there is, we think, but one other (doubtful) portrait; see Stuart Exhibition Catalogue, 1889, No. 92. The etching before us, though a little dark, represents the character of the noble original with great success, reproduces the tone and colour schemes of Van Dyck, retains the expressions of the faces and movements of the figures with felicity and a frank and firm touch, and is altogether a desirable addition to the noble host of Van Dyck prints. We agree with M. Guiffrey, 'Antoine Van Dyck,' 1882, in thinking that the group of five figures is not equal to that of three.

Messrs. Fairless & Beoforth have given us an "artist's proof" of an engraving in line, by Mr. W. Ridgway, from a picture of 'Christ borne to the Tomb,' painted in a very modern Italian manner—that is to say, with plenty of false grace and sentimentality—by the late Signor Ciceri, of Florence. Mr. Ridgway is so careful an engraver that we must needs wish him a better subject, and an inducement to add more finish and carry his work further, so as to secure greater depths of tone and colour for the next plate he may give us the pleasure of reviewing. In spite of excellent drawing and a good style, this print is cold and thin.—'Lorna Doone' is the title of an effective and soundly executed mezzotint by Mr. F. Miller, after a painting by Mr. W. Wontner, and published by Mr. Dunthorne. It is the bust of a handsome brunette in Charles II. costume, with an animated air and intelligent expression. We see no particular cause for, or against, it being called after Mr. Blackmore's heroine. We have an "artist's proof" on Japanese paper of this acceptable work. From the same publisher comes a finely toned and admirably lighted original etching by Mr. W. C. Wyllie of 'New York Harbour' during a sunny day, whose brilliancy is slightly softened by a universal veil of mist. It is a first-rate etching, and nearly as telling as the artist's splendid 'H.M.S. Calliope,' we lately reviewed.

Mr. C. W. Hastings (Photographic Publishing Company, Shaftesbury Avenue) has issued a number of prints, and a fasciculus of criticisms with cuts of various figures and landscapes. Of the prints the most welcome are a portrait of Mr. Watts by Mr. H. H. Cameron, and the animated and expressive figure of a country girl, called 'The Love Letter,' by Mr. A. Burchett.

#### THE "CONSTABLES" AT BURLINGTON HOUSE.

43, Bedford Square, Feb. 7, 1893.

MR. LESLIE, in spite of the evidence of pedigrees and documents, still persists in his "conscientious opinions" of the two Constables, Nos. 10 and 134, now at Burlington House. He prefers, he informs us, to read the handwork on the front of the pictures. This is precisely what is needed, but he, being unable to do so, takes refuge in his father's friendship with Constable, his own practice in copying some of that master's pictures "early in life," and his intimacy with Miss Isabel Constable and other members of the family. But Mr. Leslie's leading argument in his letter of the 4th inst. is his claim to being an expert, because he has (probably long ago) been consulted as such by the distinguished gentlemen whom he mentions. In spite, however, of this high-sounding testimonial, he informs us that *fa'se* Constables have been several times hung at Burlington House. Therefore is it not quite possible that Mr. Leslie's so-called "*false* Constables" were in reality *genuine*, like those now exhibited? It is plain to me that Mr. Leslie has either been disloyal or remiss in his duty to the Academy, or his opinion by that body has for some time past been dispensed with. This must be so, or my picture No. 10, as well as Mr. Raphael's No. 134, would have been rejected at Burlington House. It would be difficult to imagine anything more disrespectful and discourteous to the Academy than the course Mr. Leslie has adopted. He advertises himself by quoting the names of some of the most prominent members of that body who have asked his advice, and neglects his duty by suffering what he calls "*false* Constables" to be hung to disgrace them. When the *histories* of these pictures are brought forward, and the array of experts called, perhaps Mr. Leslie will then be a wiser and a better man. JAMES ORROCK.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 3rd and 4th inst. the following pictures from the collection of Messrs. Murrieta: R. P. Bonington, *The Piazzetta, Venice*; and *Venice, 204l.* D. Hernandez, *The Flower-seller, 115l.* J. B. Jongkind, *River Scene, with boats, evening, 120l.* R. Madrazo, *The Nosegay, 117l.* F. Pradilla, *On the Beach, 315l.*; *The Carnival at Rome, 210l.*; *In the Garden, 262l.*; *Listening to the Story, 210l.*; *On the River, 220l.*; *On the Terrace, 304l.* M. L. B. Vautier, *Watching Grandmother Spin, 157l.*

#### Fin-Art Gossipy.

MR. W. H. ST. JOHN HOPE, Assistant Secretary to the Society of Antiquaries, has now in the press a book of importance to those who are interested in heraldry, either from the historical or the artistic side. It treats of the stall plates of the Knights of the Garter of the Plantagenet period, that is to say, before the year 1485; and it will be illustrated by full-sized coloured plates of those that remain, eighty-six in all, eight of them being of the first founders of the order. By permission of the Queen special facilities have been given for photographing the stall plates, and the illustrations, which are being prepared by Mr. Griggs, are as nearly as possible facsimiles of the originals. The book will be brought out by private subscription, and the edition is limited to five hundred.

UNDER the rather absurd title of 'The Hall of Waltheof,' Mr. S. O. Addy is going to issue an illustrated volume devoted to an attempt to make out, by the help of ancient remains, field-names, language, and customs, the condition of Hallamshire in the earliest times. The book will be illustrated by at least ten full-page aquatints, and by numerous reproductions of drawings illustrating objects of interest in the

neighbourhood. It will also contain a facsimile of Gosling's plan of Sheffield, 1736.

MR. T. FISHER UNWIN will publish shortly a volume on American illustrators, by Mr. F. Hopkinson Smith. It will contain fifteen plates and nearly a hundred sketches, portraits, and photogravures. The volume will be thoroughly representative of a subject that has never been adequately dealt with before.

THE Burlington Fine-Arts Club has opened to all who know members of the Society and can obtain tickets from any of them a collection of the works of Signorelli.

THE badness of the designs the late Sir E. Boehm made for the Mint would lead us to welcome anything only moderately better; but we can, on quite independent grounds, congratulate all concerned in the superiority of the new pieces which will shortly be issued. The first is a gold five-pound piece, with, for the obverse, the new head of Her Majesty, which, as in older examples, nearly fills the field of the coin. For the foolish toy crown Sir E. Boehm introduced, a low crown is substituted, encircling the Queen's head completely above the brow, and like the "practicable" crowns of the Gothic period, really intended to signify that the wearer governs as well as reigns, while the toy crown seems to mean that the wearer reigns without governing. The new crown is repeated on the obverses of all the new pieces, silver as well as gold, from the five-pound to the sixpence. Over the hinder portion of it a well-designed piece of drapery descends to the shoulder and thence upon the breast and back. The Queen's head is nicely proportioned, a good likeness, clearly and neatly modelled, and well finished. The reverses of all the gold coins will, we are glad to say, bear Pistrucchi's fine St. George and the Dragon. The reverse and obverse of the silver crown are the same as those of the gold five-pound piece; on the rim of this coin the old motto, in relief, "Decus et tutamen. Anno Regni —," will reappear. The reverse of the half-crown comprises, within a garter inscribed as usual, a single shield of arms, England, Scotland, Ireland, and England, quarterly. These were all designed by Mr. Brock and executed at the Mint. The reverse of the florin is Mr. Poynter's very elegant design, comprising, within the garter, three shields, placed radially, of England, Scotland, and Ireland; the interspaces contain, severally, the Rose, Thistle, and Shamrock; at the top is a royal crown; behind the shields the Rod of Dignity and the Sceptre proper are placed saltire-wise. On the garter is the usual motto, and outside of it, in bold roman letters, "One Florin. Two Shillings." The reverse of the shilling bears the same three shields, crowned severally, and arranged upright, the emblematic flowers, the garter motto, and "One Shilling." The reverse of the new sixpence is the same as now.

MR. T. FAED, the partial failure of whose sight we deplored in August last, has voluntarily entered the ranks of the Retired Royal Academicians. He first exhibited at the Academy in 1851, was elected an A.R.A. in 1859, and R.A. in 1864.

MR. R. SPENCER-STANHOPE has generously consented to paint an altarpiece for the reconstructed Church of the Holy Trinity, Florence, which has been designed by Mr. Bodley, and for the building fund of which donations are in request. The picture is to be nearly 40 ft. high by 20 ft. wide, including two central panels, one being 10 ft. by 5 ft., and representing the Crucifixion; below it the Annunciation will appear on a panel of 6 ft. by 5 ft.; below the last is the predella. These panels will be flanked by four more panels on each side, containing angels; outside these again are to be four other panels, two on each side, and comprising figures of the Evangelists. Except the angels, which will be smaller, these figures will be about 4 ft. 8 in.

high. There will be six richly carved canopies above the reredos, the effect of which is expected to be very splendid.

THE Corporation of Manchester has done wisely in buying from Mr. James Leathart, of Gateshead, Sir John Millais's 'Autumn Leaves,' the famous picture painted in 1856, and exhibited at the Academy in the following year, with 'Peace Concluded,' the 'Portrait of a Gentleman,' 'L'Enfant du Régiment,' and 'The Blind Girl.' The last was lately given to the Corporation of Birmingham. 'Autumn Leaves' was the only contribution of its painter to the Manchester Art Treasures of 1857. It was at the International Exhibition, 1862; with 'The Wolf's Den' at Leeds in 1868; lent to the Fine-Art Society in 1881; at Manchester again in 1885; and at the Grosvenor Gallery in 1886. The extreme generosity of the late owner was thus repeatedly manifest. A fine large woodcut, a masterpiece in its way, from this picture was made for the *Illustrated London News* by Mr. J. D. Linton.

SOME excavations are being pursued with good results, by the Launceston Historical and Scientific Society, upon the site of the Augustine Priory of St. Stephen, which, founded at Launceston in the reign of Henry I. in continuation or expansion of a house of secular canons which had existed before the Conquest, was dissolved in 1539. After the dissolution it fell into decay, and its destruction was so complete that Mr. Alfred F. Robbins, in his 'Launceston Past and Present,' published in 1885, wrote that even the site of its ruins had become an almost faded memory. But about three years ago, owing to the construction of a railway close to the site, several sculptured fragments were discovered, and now, by the courtesy of Mr. Trood, an ex-mayor of the borough, who owns a part of the Priory Meadow, explorations are being steadily pursued. Already bases of piers, portions of arches, and fragments of tombs and tiles have been found; and as lately as last Saturday the outer 3' 6" wall of the return block of buildings west of the cloister square was struck, it now being proved that the length of the central buildings—namely, the Priory church, refectory, prior's lodge, &c.—covered a space over 250 ft. from east to west. In order to preserve these remains *in situ* a fund of 150*l.* is being raised for purchasing, excavating, and fencing the land, and Mr. Otho B. Peter, the honorary secretary of the Launceston Historical and Scientific Society, is receiving subscriptions in its aid.

MR. R. LASKEY has retired from the Assistant-Keepership of the South Kensington Museum after forty years' service. Mr. Laskey was one of the six founders of the Exeter Literary Society. After a few years' employment in the office of this journal, he was appointed in 1852 to the Art Library of the Department of Practical Art on its establishment at Marlborough House. On its removal to South Kensington in 1857 he became one of the Assistant-Keepers.

THE Exhibition in the Champ de Mars, Paris, will be opened, it is announced, on the 10th of May, and closed on the 10th of July next. The Salon will be opened on Monday, the 1st of May, and closed probably on Friday, the 30th of June next.

DR. DÖRPFELD announces the discovery of two wells filled with rubbish, which from their contents, viz., bits of vases of the sixth century B.C., are supposed to have been filled in at the Pisistratæan period. Their having been disused at this time confirms the notion that they were supplanted by the fountain of Enneakrounos, of which he is in search.

AMONG the additions to the Imperial Museum at Constantinople, to be made soon available to the public, is a library. This consists chiefly of archaeological works which are illustrative of the antiquities below. A natural history department on the upper floor is now being

classified and arranged. Formerly there was little for the tourist in the Levant in the way of museums, but now there are those of Constantinople and Athens, well worthy of inspection, and small museums at Smyrna and Syra. The latter, little known, contains some curious Christian antiquities.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL. — London Symphony Concerts. Popular Concerts.

THE principal feature of interest in the programme of the Symphony Concert on Thursday last week was the co-operation for the first time of Mr. Henschel's newly formed choir. With the astuteness which generally characterizes his policy, the conductor made no severe call on the capabilities of the force at its initial appearance, the items in which it was called upon to take part being only Mendelssohn's "Hear my prayer" and the choral "Wach auf" from the final scene of Wagner's 'Die Meistersinger.' These, however, were sufficient to prove the vocal strength of the choir, which, considering its size, is remarkable. Indeed its efforts were characterized by an excess of zeal, the attack being perfect, but the tone produced a trifle rough, owing, apparently, to undue forcing of the voices. But the impression in the main was highly favourable, and a good performance of Beethoven's 'Choral' Symphony at the final concert this season may be reasonably anticipated. Mrs. Henschel sang the principal part in Mendelssohn's motet with the utmost expressiveness, but she, too, was inclined to overtax her delicate voice, and she was less open to criticism in the air "Comme il tient ma pensée" from Massenet's 'Esclarmonde,' an effective and characteristic excerpt, which for some reason was coldly received. Regarding the interpretation of the purely orchestral portion of the programme—which included Schumann's 'Manfred' Overture, Beethoven's 'Pastoral' Symphony, and selections from the last act of 'Die Meistersinger'—opinions are not likely to be unanimous. The playing was certainly not open to the charge of tameness, but where delicacy and purity of tone were desirable they were not always forthcoming.

Mr. Arthur Chappell continues to make additions to the catalogue of the Popular Concerts, but the programme of last Saturday consisted wholly of more or less familiar material, and may, therefore, be lightly dismissed. Mr. Henschel's new Vocal Quartets, Op. 51, were repeated, and also the selection from the first set of Brahms's 'Gipsy Songs,' with the same executants as on the previous Monday, namely, Mr. and Mrs. Henschel, Mlle. Janson, and Mr. Shakespeare. The instrumental concerted works were Schubert's Quartet in a minor and Schumann's Pianoforte Quartet in E flat, Op. 47. Mlle. Ilona Eibenschütz, the pianist of the afternoon, would seem to possess only a limited repertory, for she repeats Beethoven's Sonata in C minor, Op. 111, at frequent intervals. She played it on Saturday with neatness and general intelligence, but without the distinctive feeling which only can be imparted by a pianist of exceptional powers.

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On Monday the programme opened with Dvorák's Quartet in c, Op. 61, which had not been given previously at these concerts. It seems to have been generally overlooked, which is surprising, for if it may not be so full of direct inspiration as some works from the same pen, it is thoroughly characteristic of the Bohemian composer, particularly in the *scherzo* and *finale*, which are more easy of appreciation at a first hearing than the first two movements. The opening *allegro* is of great length and most involved, and the *poco adagio* grave and noteworthy for curious interweavings of duple and triple measure. That the quartet is a fine work is unquestionable, but its exact place in the catalogue of Dvorák's chamber compositions can only be determined after further acquaintance. It bristles with difficulties, and special commendation is therefore due to Lady Halle and her associates, who, we understand, had devoted much time to rehearsal. A second novelty of a more trifling character was a Romanza in A, for violin, by Signor Piatti, refined and elegant in character and played to perfection by Lady Halle. In her choice of pianoforte solos Mlle. Eibenschütz must have been animated by a desire to afford a lesson to any young students who might be present. Mendelssohn's Capriccio in E, from Op. 16, and the 'Lied ohne Worte,' Book 7, No. 1, are rather trifling selections for a classical audience. Beethoven's Trio in E flat, Op. 70, No. 2, completed the instrumental portion of the programme. Mr. Eugene Oudin sang with charming refinement three beautiful songs by Franz and Grieg, but a new ballad, 'More than all to me,' by Mr. F. H. Cowen, though not without its merits, was scarcely suitable for these concerts.

LISZT'S "SYMPHONISCHE DICHTUNGEN."

MR. ROBIN H. LEGGE writes:—

The annexed chronological table of Liszt's symphonic poems may be of interest to your readers:—  
1. 'Héroïde funèbre,' begun in 1830, but not completed until 1849, published in 1857; was at one time intended to form the first movement of a 'Symphonie Révolutionnaire,' an intention never carried out.  
2. 'Tasso' ('Lamento e Trionfo'), conceived in 1840 as a pianoforte work; orchestrated in 1848; produced as introduction to Goethe's 'Tasso' at the Goethe Festival at Weimar, August 28th, 1849; revised in 1854, and published in 1856.  
3. 'Les Préludes,' after Lamartine's 'Méditations postiques,' conceived at Marseilles in 1845; completed at Weimar in 1850.  
4. 'Hungaria,' sketch dated 1846; published as a 'Hungarian March' for pianoforte; orchestrated in 1853; revised in 1856; published 1857.  
5. 'Bergsymphonie' ('Ce qu'on entend sur la montagne'), sketch dated 1847; development and orchestration, 1849; first performance, 1853, at Weimar; revised in 1854 and again in 1856; published 1857.  
6. 'Mazeppa' dates from about the same period as No. 5, but was originally destined for a pianoforte *étude*; revised, (probably) enlarged and orchestrated in 1858; published for pianoforte in 1857.  
7. 'Prometheus' in original form dates from 1850, but a complete revision of the choruses, &c., for concert purposes, with text by Richard Pohl, followed in 1859.  
8. 'Festklänge' dates from 1853; on the fiftieth anniversary of the first performance of Schiller's 'Huldigung der Künste' it served in the dual capacities of overture in the theatre, and as a mark of respect for the jubilee of the entering into power of the Grossfürstin Marie Paulowna, November 9th, 1854. An edition was published in June, 1856, but in 1860 this was revised, added to, and republished in its new (and present known) form.  
9. 'Orpheus,' conceived in January, 1854, during the rehearsals of Gluck's 'Orfeo' at Weimar, and first performed in the middle of February of that year.

10. 'Hunnenschlacht,' conceived in 1856 after Liszt saw Kaulbach's painting which bears the same title; apparently completed between January and March, 1857.  
11. 'Die Ideale' (after Schiller's poem), written for the unveiling of the Goethe-Schiller monument at Weimar, September, 1857.  
12. 'Hamlet,' composed in 1859, apparently was not publicly performed until undertaken by the Allgem. D. Musikv. at Sondershausen in 1886.  
13. 'Von der Wiege bis zum Grabe,' founded, as it were, upon a sketch by Michael Zichy, consists of three parts: (1) Die Wiege; (2) Der Kampf ums Dasein; (3) Am Grabe, der Wiege des zukünftigen Lebens.

Musical Gossip.

MESSRS. NOVELLO & Co. will shortly issue a series of thirty Irish melodies from the 'Petrie Collection,' which will be quite new to lovers of folk-music. The lyrics have been written, with a couple of exceptions, by Mr. A. Percival Graves, and the airs have been arranged by Prof. Stanford. Mr. Plunket Greene has been singing six numbers selected from them at recent popular concerts. This book of 'Irish Songs and Ballads' is dedicated to Dr. Graves, the Lord Bishop of Limerick, who was one of the most active members of the executive of the Society for the Preservation of Ancient Irish Music, founded in 1851 under the presidency of Dr. Petrie, whose labours are enshrined in the now famous 'Petrie Collection' of Irish music.

DR. HUBERT PARRY'S music to 'Hypatia' will be performed for the first time in the concert-room at the Colston Hall, Bristol, on March 13th.

MR. RISELEY has accepted a professorship at the Royal Academy of Music, but this will not interfere with his duties at Bristol.

PROF. BRIDGE has delivered his Hilary Term lectures at Gresham College during the past week, the subjects being 'An Hour with my Spinnet,' 'Playford's Musical Companion,' and 'A Talk about the Orchestra.' Vocal and instrumental illustrations were given under the direction of Mr. J. E. Borland.

WE are pleased to learn by telegram from Milan that Signor Sonzogno has accepted Mr. F. H. Cowen's opera 'Signa,' and that it will probably be produced in April.

WE are again told that Beethoven's 'Fidelio' is to be revived at the Paris Opéra this season, with Madame Rose Caron, M. Alvarez, and M. Plançon in the principal parts, and with the recitatives of M. Gevaert.

THE rehearsals of Wagner's 'Die Walküre' have commenced at the Paris Opéra. The work will be very strongly cast, M. Van Dyck playing Siegmund; Madame Rose Caron, Sieglinde; M. Delmas, Wotan; Madame Bréval, Brünnhilde; and Madame Deschamps, Fricka. The costumes are, being designed according to Wagner's own directions, and Frau Cosima Wagner has promised to visit Paris during the rehearsals, to give such advice as may be desirable. So much reverence for the work of an alien composer, for many years discredited in France, speaks well for the artistic feeling of the present management of the most celebrated opera-house in Europe.

ON Tuesday next, the tenth anniversary of Wagner's death, the master's revised version of his early opera 'Rienzi' is to be produced at the Berlin Opera. It will be interesting to compare the emendations, which are said to be extensive, with the original score.

THE sum asked by Herr Oesterlein for his collection known as the Wagner Museum at Vienna is £2,500., and he is willing to retain possession of it until April, 1895. A committee has, therefore, been formed at Leipzig, under the presidency of Court-Councillor Dr. Heinze, for the purpose of collecting the sum required.

A SYMPHONY in c minor, No. 5, by Tschai-kowsky, was included in the programme of Sir

Charles Halle's Manchester Concert on Thursday last week. The symphonies of the Russian composer are very little known in this country, Tschai-kowsky himself on his visits to London having evinced a reluctance to introduce them.

AMATEURS who may contemplate visiting Munich during the ensuing autumn will be interested to learn that twenty-four performances of Wagner's music-dramas, ranging from 'Die Feen' to 'Der Ring des Nibelungen,' will be given in the Hoftheater between August 13th and September 30th.

SIGNOR LEONCAVALLO, the composer of 'Pagliacci,' which is meeting with such success abroad, is said to be engaged on an operatic trilogy of the period of the Renaissance, the titles of the three parts being 'The Conspiracy of the Paggi,' 'Savonarola,' and 'Cæsar Borgia.'

PERFORMANCES NEXT WEEK.

MON. Popular Concert, 8, St. James's Hall.  
— Concert in Aid of the Liberator Relief Fund, 8, St. Martin's Town Hall.  
TUES. Mr. Arnold Dolmetsch's Concert, 8.30, Barnard's Inn.  
WED. Royal Choral Society, Gounod's 'Redemption,' 8, Albert Hall.  
— London Ballad (Sacred) Concert, 8, St. James's Hall.  
THURS. Flowitz Concert, 8, Princes' Hall.  
— London Symphony Concert, 8.30, St. James's Hall.  
FRI. Royal College of Music Orchestral Concert, 7.30, Alexandra House.  
SAT. Popular Concert, 8, St. James's Hall.  
— Crystal Palace Concert, 3.

DRAMA

THE WEEK.

LYCEUM.—'Becket,' a Drama in a Prologue and Four Acts. By Alfred, Lord Tennyson.

By a few touches—slight apparently, but potent in effect—Tennyson's 'Becket' has been converted into an acting play. The processes adopted are the reverse of those to be expected in the case of a drama of which the central figure is the hero, since the feminine interest is strengthened at the expense of the masculine, and the comic relief, purposely and laboriously introduced, is ruthlessly excised. In the alterations that he has made Mr. Irving is fully vindicated. While losing nothing of its strength, the play is shapelier, comelier even, than before. It is true that the violation of history with which Tennyson was twitted is aggravated. Becket, as has been said in the *Athenæum*, had "no more to do with Rosamund's bower than with the fairy coach of Cinderella." With a view to informing with a love interest the struggle between royal assumption and ecclesiastical pretence, Tennyson gave Becket the key of the bower—made him the confidant of the king, and the protector and guardian of the heroine. So far did he step, indeed, in this direction that the death of Becket is due mainly to his defence of Rosamund. Indignant and wrathful as is Henry at the treachery, as he holds it, of one whom he has made, and wishing as he does that God would take Becket in some sudden way, he would scarcely have commanded his death. The secluding of Rosamund in the nunnery by the archbishop, with the view of sheltering her from the murderous designs of Eleanor of Aquitaine, purposely misrepresented by the queen, seals his fate, bringing about the memorable and historic utterance which was read as his death warrant. The two speeches displaying the working of Henry's mind, into which the poison of the queen has sunk, are perhaps the most dramatic in the work:—

To put her into Godstow nunnery!  
He dared not—liar! yet, yet I remember—  
I do remember—

He had me put her into a nunnery—  
Into Godstow, into Hellstow, Devilstow,  
The Church! the Church!  
God's eyes! I would the Church were down in  
hell.

Upon his return he regards the barons,  
whose passions Eleanor has sought to  
inflammé, and breaks forth again :—

No man to love me, honour me, obey me!  
Sluggards and fools!  
The slave that eat my bread has kick'd his King!  
The dog I cramm'd with dainties worried me!  
The fellow that on a lame jade came to court,  
A ragged cloak for saddle—he, he, he,  
To shake my throne, to push into my chamber—  
My bed, where ev'n the slave is private—he—  
I'll have her out again, he shall absolve  
The bishops—they but did my will—not you—  
Sluggards and fools, why do you stand and stare?  
You are no king's men—you—you—you are Becket's  
men.

Down with King Henry! up with the Archbishop!  
Will no man free me from this pestilent priest?

This aspect, plain enough in the printed book, becomes still more apparent in the acting version, in which the strongly expressed loathing of Eleanor for Rosamund, and her injunction to Fitzurse, with the aid of De Tracy and De Brito, to "Carry her off among you; run in upon her and devour her, one and all of you; make her as hateful to herself and to the king as she is to me"—perhaps the unwomanliest counsel ever given—opens appropriately the play. What else is done is principally in the way of omission, the scenes excised including those of the desertion of Becket's servants and the invitation of beggars and lepers to take the unoccupied chairs at the feast. Not undramatic in itself is this scene last mentioned. The dialogue, however, is not specially effective, and the risk of bringing upon the stage these scarecrows has obviously impressed the management.

One character—that of Walter Map, or Mapes, to whom subsequent centuries, and after them Tennyson, ascribed the famous 'Apocalypsis Goliæ Episcopii'—disappears. His province in 'Becket' is to supply the comic interest, the most ponderous and ineffective since the days of Milton. His departure is a boon for which the playgoer cannot easily be too thankful.

In its new form 'Becket' is a shapely piece of work. Its early scenes are inspiring, the later are solemn and impressive. At more than one point, notably in the scene in which Becket crows and scorns the turbulent and rapacious nobles and the hardly less aggressive monks, the heart is profoundly stirred. The scenes on which most store has apparently been set do not prove the most effective in representation. The death scene in itself is not specially powerful, and the wooing of Rosamund by the king has no great tenderness, while her rescue by Becket is conventionally melodramatic. Exquisite is, however, the defence of herself by Rosamund against the queen, who seeks to force her into the arms of Fitzurse. The retrospections of Becket, while lingering under the shadow of the sword he knows to be uplifted, are equally fine as drama and poetry; and the words of Becket as he dons mitre and pall, "I go to meet my king," receive from the interpretation added illumination, and prove splendidly dramatic and appropriate.

It is pleasant to be able to praise the interpretation. Mr. Irving has exhibited nothing so fine as his Becket since his

Louis XI. Very few are the opportunities for displaying humour, but of these he makes the most, and his quiet expressions of wonderment that monks should all be cowards were admirably delivered. It is, indeed, somewhat odd to find the first of stage humourists appearing in a piece in which such humour as there is, is for the most part strained and ineffective. In his least successful performances Mr. Irving displays imagination, and it is seldom indeed that no light, accurate or misleading, is cast upon a part. His Becket constitutes a genuine revelation. It is due, probably, to the narrow space of time accorded him that the conversion of the worldly Chancellor into the cenobite seems too sudden. At the outset Henry describes him as

A doter on white pheasant-flesh at feasts,  
A sauce-deviser for thy days of fish,  
A dish-designer, and most amorous  
Of good old red sound liberal Gascon wine.

Yet in the first act we see an ascetic pale and worn with vigil. His bearing throughout is noble, and the resignation and fortitude of the closing scenes deserve highest praise. For once, moreover, the delivery was perfect. Except for one moment on the steps immediately before his murder the faults of elocution by which the actor has been impeded, and owing to which his talent for exposition has received inadequate recognition, were absent. These have been at various times modified. Not before, however, have they disappeared. The voice fell with distinct and bell-like utterance, every word was intelligible, and the movements were invariably appropriate, calm, and worthy. Miss Terry made an agreeable Rosamund, displaying to advantage her customary witchery. Quite admirable was the Eleanor of Miss Genevieve Ward. Mr. Terriss was picturesque and brilliant as Henry; Mr. Ian Robertson delivered with full power the speeches of John of Oxford; and Mr. Beaumont as Roger of York, Mr. Cooper as Fitzurse, Mr. Howe, and Miss Kate Phillips were included in a capable cast. The performance is the best that has yet been given at the Lyceum.

#### Dramatic Gossip.

'BARTONMERE TOWERS,' a three-act play by Mr. Rutland Barrington, given at an afternoon representation at the Savoy Theatre, is a crude and unsatisfactory piece which, though announced as a comedy, approaches melodrama. Its main action consists of an act of intended homicide in the hunting field, attempted by a youth on one whom he has been taught to believe his brother. This action, to which he is driven by the belief that he is bankrupt in fortune as well as in love, is repented of so suddenly and so completely that it ceases to count as an agency in the piece. A grave fault is, moreover, that much of the play consists of narration of incidents with which the spectator is familiar. The author gave a clever picture of a City knight, and Mr. Cyril Maude played agreeably in a small part. Others concerned in the interpretation were Miss Lily Hanbury, Miss H. Leyton, Mr. W. Herbert, Mr. P. Cunningham, and Mr. Yorke Stephens. It was favourably received.

'THE COUNTY COUNCILLOR,' a three-act farcical comedy by Mr. H. Graham, first tentatively produced at the Strand on the afternoon of the 18th of November last, has been revived at the Trafalgar Square Theatre, which has now passed into the hands of Messrs. Garden and Yorke Stephens. It is an absurd, uproarious, extra-

vagant, and not unamusing piece, which proves wholly to the taste of the modern playgoer. Mr. E. W. Garden repeats his broadly comic performance of a County Councillor specially anxious for the moral welfare of London, but disinclined himself to obey the restrictions he would impose upon others. Miss Fanny Brough remains diverting as a music-hall artist whose costume, or absence thereof, and dances have fascinated and shocked the hero. Mr. Yorke Stephens is again a bewildered bridegroom, who on his wedding morning finds himself compelled, through the practical joke (!) of a friend, to spend his time in hiding what he believes to be the corpses of casual visitors to his chambers, who have indulged in surreptitious sips of drugged brandy. Miss Helen Leyton and Miss Williams also reappear in their original rôles. Mr. Cyril Maude succeeds in investing a small part with genuine character.

TERRY'S THEATRE has closed for rehearsals of Mr. Walter Frith's new play 'Flight,' the early production of which is anticipated. In the cast of this will be Mr. H. B. Conway, who has returned from America, Mr. Murray Carson, Mr. Esmond, Mr. Eversfield, Miss Annie Hill, and Miss May Whitty.

'THE TRUMP CARD,' a new play by Mr. Horace Newte, will be produced by Miss Helen Lucca in the course of next month.

THE ROYALTY Theatre will be opened on the 4th of March by Miss Janet Achurch and Mr. Charrington. A play entitled 'Alexandra' and a comedy, by Mr. Brandon Thomas, entitled 'Clever Alice,' are to be given during the first week. A series of afternoon revivals of 'A Doll's House' are also in contemplation.

'ALLENDALE' is the title of the new play of Messrs. Burgin and Phillpotts, to be given at the Strand on Wednesday afternoon.

MR. PINERO's three-act farce *Dandy Dick* has been added to the collected edition of the author's works published by Mr. Heinemann. It is brilliantly amusing, and well repays perusal, as it would, we are disposed to think, repay revival. Its dialogue and characters are alike brilliant.

MR. ARCHER's preface to Mr. Jones's printed version of *The Crusaders* (Macmillan & Co.) declares the work to be "with all its faults a piece of 'live' dramatic work, and a step in the right direction." We are inclined to go further, and to hold it the most original and happily conceived of recent English plays. Its early withdrawal from the Avenue, at which it was first produced, was a misfortune. The satire of modern "fads" is excellent, and the whole is leavened with genuine imagination.

DIVERGENT views as to the fitness of Bible stories for stage presentation are held by M. Alexandre Dumas fils, the Venerable Archdeacon Farrar, and Mr. Henry Arthur Jones, who all air their views on the subject in the *New Review*. The Archdeacon, naturally, "will none of it." M. Dumas treats the subject with banter, but anticipates the time when the English public will accept, in a translation, Mr. Oscar Wilde's 'Salomé.' Mr. Jones objects to a religious drama as a danger to art rather than religion, but does not object to utilizing on the stage the great human stories of the Bible, and holds that "the English theatre could not possibly make a worse use of the Bible" than have "the sects," or "misunderstand it so completely" as they.

TO CORRESPONDENTS.—H. M. C.—J. S.—J. C.—W. A. C.—G. H. K.—received.  
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